DOCUMENT RESUME

ED 231 762 SP 022 405

AUTHOR	Jones, Margaret A., Ed.
TITLE	Contemporary Elementary and Middle School Physical Education Conference. Proceedings, Friday, Activity and Position Paper Sessions (Atlanta, Georgia, January 13-15, 1983).
INSTITUTION	Georgia State Univ., Atlanta.
PUB DATE	Jan 83
NOTE	120p.; For related document, see SP 022 429.
PUB TYPE	Collected Works - Conference Proceedings (021) -- Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	Adapted Physical Education; *Class Activities; Curriculum Development; Dance; Elementary Secondary Education; *Games; Learning Processes; Lesson Plans; Mainstreaming; *Motor Development; Movement Education; Physical Activities; *Physical Education; Physical Education Teachers; *Physical Fitness; Psychomotor Skills; *Recreational Activities; Teacher Burnout; Teaching Methods

ABSTRACT

Precis are presented of the meetings, workshops, and seminars at the 1983 Conference on Elementary and Middle School Physical Education. Papers were presented on teacher burnout, physical fitness testing, teaching methods and learning processes, and curriculum development. Presentations included suggestions for adapting physical education for handicapped children and ideas for classroom management. Other topics covered were aerobic exercise, athletic equipment, and non-competitive sports. Descriptions are given of class activities and games for elementary level students. (JD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED231762

0
0
1
Jan83
112p

Contemporary Elementary and Middle School Physical Education Conference

January 13-15, 1983
Georgia State University, Atlanta

Proceedings
Friday, Activity and Position Paper Sessions
Edited by Margaret A. Jones
Sponsored by the
Georgia State University Department of Health,
Physical Education, Recreation and Dance
Endorsed by
GAPHER and SDAAHPERD

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Margaret A. Jones

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

SP 022 405

BEST COPY AVAILABLE

TABLE OF CONTENTS

ADD MOVEMENT EDUCATION AESTHETICS - Joanne McGhee..........................F-1
TEACHING CHILDREN SELF-DEFENSE AWARENESS (K-8) - Sharon L. Slusne and Joseph A. Krasevec..........................F-10
PROJECT HEARTY HEART: QUESTIONS AND CONCERNS ABOUT ENDURANCE ACTIVITY FOR PRIMARY AGE CHILDREN - Dorothy Harkins and Agnes Chrietzberg..............F-11
PHYSICAL ACTIVITY FOR THE AUTISTIC CHILD - Robert E. Kraft..................F-15
RANGE OF MOTION AS THE FOCUS OF TEACHING THE OVERHAND THROWING PATTERN TO CHILDREN (K-8) - George C. Luedke..........................F-16
ASSESSING THE EARLY CHILDHOOD MOTOR ASSESSMENT DILEMMA (Ages 4-8) - John W. Powell..........................F-17
TASK STYLE OF TEACHING GYMNASTICS (K-7) - Doris Williams Woodruff...........F-18
ADJUSTING TEACHER STYLE TO LEARNER BEHAVIOR - Sandra L. Gallemore...........F-23
(To be presented on Saturday)
AEROBIC DANCE FOR K-4 - Carolynn A. Mann..........................F-26
AVOIDING POTENTIAL STUMBLING BLOCKS WHEN TEACHING PHYSICAL EDUCATION (K-5) Donald F. Staffo..........................F-27
LEARNED HELPLESSNESS IN PHYSICAL EDUCATION: IMPLICATIONS FOR PUBLIC SCHOOL TEACHERS (K-8) - Joseph A. Benson..........................F-28
ENTHUSIASTIC SQUARE DANCING (4-8) - Karen Earnest and Evelyn Florin.........F-29
FITNESS FUN FOR THE LITTLE ONE (K-6) - Ruth Reid..........................F-31
NON-PARTNER DANCES: FUN FOR EVERYONE (4-8) - Sandra L. Gallemore...........F-34
RAP SESSION FOR PRIVATE PRESCHOOL MOVEMENT EDUCATION TEACHERS - Daphne Hall.F-35
THE AAHPERD HEALTH-RELATED PHYSICAL FITNESS TEST: PRACTICAL APPLICATION (K-8) - G. Rankin Cooter..........................F-36
CHILDHOOD PHYSICAL EDUCATION CERTIFICATION--PRACTICE, PROBLEMS, PROMISES (K-8) - Hubert A. Hoffman..........................F-36
TEACHER BURNOUT SEMINAR SESSION - George M. Graham..........................F-36
ELEMENTARY SCHOOL GYMNASTICS: AN AFTER SCHOOL PROGRAM (3-7) - Camille McElroy..........................F-37
PHYSICAL ACTIVITIES THAT ENHANCE THE AFFECTIVE DOMAIN (K-8) - James H. Phillips..........................F-38
STOP! LOOK! LISTEN!--MOVEMENT EXPERIENCES FOR PRESCHOOL CHILDREN - Bill Stinson and Gary Smith..........................F-38
CLASS MANAGEMENT TECHNIQUES IN PHYSICAL EDUCATION (K-8) - Wayne Wiggins.....F-40
SKILLS USING ROPES WITHOUT JUMPING (K-3) - Carolynn A. Mann.................F-43
EDUCATIONAL GYMNASTICS (K-8) - Larry Satchwell..........................F-44
MIDDLE SCHOOL INTRAMURAL PROGRAM - Tim Walsh..........................F-46
SITTERCISES: AEROBIC ACTIVITIES FOR THE CLASSROOM (K-8) - Billy E. Gober...F-46
THEY WANT TO PLAY TOO! BUT WHAT CAN I DO? (K-8) - Jolyn deLauder, Donna Boggs, and Sujean Bradley..........................F-54
A UNIVERSITY-BASED PRESCHOOL MOTOR DEVELOPMENT PROGRAM WITH IMPLICATIONS FOR PROFESSIONAL PREPARATION, RESEARCH, AND COMMUNITY SERVICE - Milton R. Wilder and Stephen J. Virgilio..........................F-58
GAMES ANALYSIS DESIGN: MATCHING GAMES TO STUDENTS' NEEDS AND INTERESTS (K-8) - Tom Ratliffe..........................F-59

EFFECTS OF AEROBIC ACTIVITY UPON CARDIOPULMONARY FITNESS LEVELS IN CHILDREN (4-6) - Leon Greene....F-60

DANCE, DEVISE AND DELIGHT (K-8) - Susan B. Johnson....F-60

A TEACHING STRATEGY MODEL: THE INTEGRATION OF ORGANIZATION AND TEACHING STYLE (K-8) - Carl Gabbard and Jim Butts....F-61

CREATIVE, INEXPENSIVE EQUIPMENT AND ITS USE IN THE ELEMENTARY PHYSICAL EDUCATION CURRICULUM (K-8) - Jim L. Stillwell....F-61

CREATING WITH ART, MUSIC, AND MOVEMENT OR YOU TOO MAY BE A SYNESTHETE (K-8) Peter Werner, Nell Sins, Lynne DeBauche....F-62

SOCCER IDEAS (4-8) - James E. Cooper III....F-65

MOTIFS ARE MOVEMENT MODULES (K-8) - Jennifer A. T. Wall....F-65

LOCOMOTION WITH SHAPE (K-8) - V. Jean Wilson....F-69

WHEELCHAIR SQUARE DANCING (K-8) - Gwendolyn Brown-Twillie....F-71

PARTNERSHIPS: FORMS TO CONSIDER WHEN DESIGNING MOVEMENT TASKS (4-8) - Ann McConnell....F-73

PHYSICAL FITNESS IMPROVES HEALTH PROMOTION (3-8) - Charlene Agne....F-76

DEVELOPING INDIVIDUALIZED PHYSICAL FITNESS PROGRAMS IN TODAY'S ELEMENTARY SCHOOLS (K-5) - Debbie Howell, Rosaland V. Edwards, Amelia Lee, and Katherine Hill....F-78

HEALTH FITNESS FOR CHILDREN (K-8) - Barbara Wilks and R. Thomas Trimble....F-78

TECHNIQUES OF JUGGLING FOR BEGINNERS - Jeremiah James....F-79

THE IMPORTANCE OF PHYSICAL ACTIVITY AND DIETARY EDUCATION INFORMATION FOR CHILDREN IN PHYSICAL EDUCATION CLASSES (K-8) - Dennie R. Kelley....F-80

AN APPLIED BEHAVIOR ANALYSIS MODEL FOR DEVELOPING TEACHER EFFECTIVENESS IN ELEMENTARY SCHOOL PHYSICAL EDUCATION (K-8)....F-81

YOU CAN HAVE A SUPER PLAYGROUND FOR $1000.00 (K-6) - Paul G. Mitchell and Russell D. McDonald....F-87

ACTIVITIES TO AID CLASS CONTROL AND CLASS ORGANIZATION (K-8) - Michael W. Dumin....F-88

PRODUCING AN EFFECTIVE LEARNING ENVIRONMENT: ARE YOU WILLING TO PAY THE PRICE? (K-8) - Sandra McMillan....F-89

MAINSTREAMING IN PHYSICAL EDUCATION: A METHODOLOGICAL PERSPECTIVE - Robert L. Wiegand....F-89

ROPE JUMPING IDEAS (K-6) - Christopher Beal....F-90

GROUP DIVISION: A HUMANISTIC APPROACH (K-8) - James H. Phillips....F-90

ENHANCING COOPERATIVE BEHAVIOR FOR SIXTH GRADE STUDENTS - Jane F. Young and Lionel Young....F-91

CORONARY RISK FACTORS AND CARDIORESPIRATORY TRAINING: PEDIATRIC CONCERNS (K-8) - Rosaland V. Edwards, Debbie Howell, Amelia Lee, and Katherine Hill....F-91

BASKETBALL IDEAS (4-8) - I. David Harris....F-92

AEROBIC FITNESS - Vivian A. Hall and Diane Stevens....F-93

AEROBIC DANCE (3-6) - Nell Griggs....F-95

ADDING INNOVATIVE ACTIVITIES TO YOUR PHYSICAL EDUCATION PROGRAM (4-8) - Brenda Lichtman....F-96

A MOVEMENT APPROACH TO ELEMENTARY PHYSICAL EDUCATION OR HOW TO SURVIVE THE FIRST SIX WEEKS! (K-3) - Wallace B. Salter....F-97

FITNESS FOR KIDS: PROGRAMS AND MOTIVATIONAL IDEAS (4-8) - Peggy Dumas......F-98

GAME WITHOUT CHAOS: A STRATEGY FOR INTEGRATING SKILLS INTO A GAME (4-8) - Carolyn Lehr......F-98

AFTER SCHOOL GYMNASTICS PROGRAM: TWO WAYS TO WORK WITH 70 CHILDREN (2-7) - Jerre B. Carmichael......F-101

ELEMENTARY SCHOOL PHYSICAL EDUCATION AND AGENCY YOUTH SPORTS: ADVERSARIES OR PARTNERS IN MOTOR SKILL DEVELOPMENT? (K-8) - Vern Seefeldt......F-103

KENTUCKY RUNNING SET--A NATURAL LEAD UP TO SQUARE DANCE (K-5) - Eleanor Toby Hopper......F-106

WHAT IF YOU WERE GOING TO DESIGN A SYSTEMATIC YOUTH SPORT TRAINING PROGRAM FOR YOUR AREA? (K-6) - Jack Hutslar......F-106

PRESCHOOL CURRICULUM DEVELOPMENT: BODY AWARENESS AND EDUCATIONAL GYMNASTICS FOR CHILDREN SIX MONTHS TO SIX YEARS - Carol T. Hammett......F-106

PRESCHOOL CURRICULUM DEVELOPMENT. RHYTHMS AND DANCE FOR CHILDREN SIX MONTHS TO SIX YEARS - Carol T. Hammett......F-107

PRESCHOOL CURRICULUM DEVELOPMENT: BALL HANDLING, JUMP ROPE, AND BEAN BAG ACTIVITIES FOR CHILDREN WALKING TO SIX YEARS - Carol T. Hammett......F-108

OTHER PRESENTATIONS TO BE GIVEN FRIDAY......F-109

SATURDAY ADDITION......F-109

ADD
MOVEMENT EDUCATION
AESTHETICS

Joanne McGhee
National Endowment for the Arts
Georgia State University Department Of Music

Movement is -------- Space

In Place	Through Space	
twist	walk	skip
turn	run	gallop
spiral	leap	slide
push	hop	
pull	jump	

Change These By:

Direction ---------------------------------- Forward,backward,side,diagonal in a circle

Level ---------------------------------- Upward/Downward

Focus ---------------------------------- Directing attention

Line ---------------------------------- Straight / Curved / In Paths / Shapes

Shape ---------------------------------- Geometric or Random Shapes

Symmetry ---------------------------------- Both Sides of Body Same / Different

Movement is -------- Time

INNER FEELINGS		OTHER RESPONSES
Speed	T-E-M-P-O	Fast / Slow
Pulse	B-E-A-T	Steady / Unsteady
Weight	A-C-C-E-N-T	Heavy / Light
Length	P-A-T-T-E-R-N	Long / Short
Repetition	F-O-R-M	Start / Stop
Tension	PHRASE	TIME SPAN
Release		

Change These By:

Tempo---------------------------------- Gradually Changing rates of Speed

Beat ---------------------------------- Organizing groups into 2's,3's and combinations

Acent---------------------------------- Alternating weak and strong Beats

Pattern ---------------------------------- Combining long and short beats

Phrase ---------------------------------- Moving in regular or irregular time lengths

Movement is -------- Energy

EFFORT	QUALITY
Smooth / Continuous	Sustained
Quick / Short / Jab	Percussive
Drop / Lift	Swinging
Balances Tension-Release	Vibratory
One Part After Another	Sequential

Change the above by the degree of effort:

Heavy-Light
Strong-Weak

Movement is ----- Form

UNITY ....VARIETY
REPETITION ..... .CONTRAST

Change the above by a flow of movement ideas:

Repeating the Same Movement	Theme
Adding a New Movement	AB
Altering a Movement Idea	Theme-Variation of
Returning to a Former Movement	ABA-Rondo-Round-Canon

Joanne McGhee, Dance/Movement Specialist, Artists-In-Schools, National Endowment for the Arts

Material From:
McGhee, Joanne and Monsour, Sally: Movement Experiences in The Primary Curriculum, Ways the Moving Child Learns. Fort Worth, Texas: Rhythm Band. 1978

DISCOGRAPHY - Joanne McGhee,
Movement Specialist

For Music Teachers and Music Minded

"Moondog"
Columbia Records/CBS, Inc. 51 W. 52nd Street, NY,NY
(MS 7335)

Clark Bell, "Mixed Meters for Minors" -
Clark Bell Productions, P.O. Box 1237, Boca Raton, FL. 33432

Manos Hadjidakis, "New York Rock and Roll Ensemble Reflections"
ATCO Records, 1841 Broadway. NY,NY 10023
(ATCO SD 33-312)

.....continued

The Dave Brubeck Quartet, "Time Further Out"
Columbia Records
(CS 8490)

Dave Brubeck, "Two Generations of Brubeck"
Atlantic Recording Corp., 75 Rockefeller Plaza, NY,NY 10019
(SD 1645)

"The Origins and Development of Jazz"
Follett Educational Corp., Publishing Co., Chicago
(L 25)

"John Cage"
The Tomato Music Co., Ltd., F.D.R. Station, P.O. Box 5206, N.Y.,NY 10022
(TOM-2-1001)

"The World of Harry Partch"
Columbia Records
(MS 7207)

Doris Hays, "The Piano Music of Henry Cowell"
Finnadar Records, Atlantic Recording Corp., 75 Rockefeller Plaza,
NY,NY 10019
(SR 9016)

"Electronic Music"
Folkways Records and Service Corp., 701 7th Ave., NY,NY 10036
(FM 3436)

For Changes in Quality of Movement

Debussy: Children's Corner, Schumann: Scenes of Childhood,
Kabalevsky: Children's Pieces and Sonatina
Monitor Records, 413 W. 50th Street, NY,NY 10019
(MC 2039)

Morton Gould, "Billy the Kid/Rodeo"
RCA Victor
(LM 2195)

Eugene Ormandy, "Sabre Dance"
Columbia Records
(MS 6958)

"Authur Fiedler and Boston Pops and the Beatles"
RCA Records
((LSC 3117)

....continued

F-4

"Music of the Dance: Stravinsky"
Bowmar Records, Inc. 622 Rodier Drive, Glendale, CA 91201
(BOL 69)

"Animals and Circus"
Bowmar Records
(BOL 51)

"Childrens' Rhythms in Symphony"
Bowmar Records
(B - 2053)

"Listen, Move and Dance Vol. 1"
Capitol Records
(H-21006)

"Listen, Move and Dance Vol. II"
Capitol Records
(H-21007)

For WARM-UP

The Eden Electronic Ensemble, "Plugged in Joplin"
Pye Records Ltd.
(PYE 12101)

The Electric Moog Orchestra, "Music from Star Wars"
Musicor Records, Springboard, 8295 Sunset Blvd., Los Angeles, CA 90046
(MUS 8801)

Enoch Light Orchestra, "Spaced Out"
The Total Sounding, 1270 Avenue of the Americas, NY,NY 10020
(PR 50430D)

"The Amazing New Electronic Pop Sound of Jean Jacques Perry"
Vanguard Recording Society, Inc., 71 W. 23rd St., NY,NY 10010
(VSD 79286)

"The Essential Perrey and Kingsley"
Vanguard Recording Society, Inc.
(VSD-71/72)

Jean Jacques Perrey, "Moog Indigo"
Vanguard Recording Society, Inc.
(VSD 6549)

Terry Riley, "A Rainbow in Curved Air"
Columbia Records/CBS, Inc., 51 W. 52nd St., NY,NY
(MS 7315)

....continued

"Saturday Night Fever" (original Movie soundtrack)
RSO Records, Inc., 810 7th Ave, NY, NY 1-019
(2685-123)

"Rimsky Korsakov's Greatest Hits"
Columbia Records
(MS 7509)

"Free Design Sing for Very Important People"
The Total Sound Inc., 1270 Avenue of Americas, NY,NY 10020
(PR 4006SD)

"Porgy and Bess"
Pablo Records, 451 No. Canon Dr., Beverly Hills, CA 90210
(Pablo Records 2310-779)

Vaclav Nelhybel, "Outer Space Music"
Alpha Music, Inc., Folkways Records, 701 7th Ave., NY, NY 10036
(FTS 33440)

Early Childhood Education/Special Education with vocal cues

Carl Orff and Gunild Keetnian, "Music for children"
Angel Records
(ANG 35651)

"In Workshop with Avon Gillespie"
Belwin Mills Publishing Corp., Melville, NY 11746

Bruce Haack, "The Way-Out Record for Children"
Dimension 5, Box 185, Kingsbridge Station, Bronx, NY 10463

Miss Nelson and Bruce Haack, "Dance, Sing and Listen Again and Again"
Dimension 5

"Getting to Know Myself"
Activity Records, Educational Activities, Inc., Freeport, NY 11520
(AR 543)

William Janiak, "Developing Everyday Skills through movement and song"
Kimbo Educational Records, Box 246, Deal, N.J. 07723
(LP 7017)

Ethnic and Historical

"Olatunji, Drums of Passion"
Columbia
(CS 8210)

....continued

Montego Joe, "Authentic African Rhythms"
Kimbo Educational Records, Box 55, Deal, N.J.
(LP 6060)

Lorraine Donoghue Koranda, "Alaskan Eskimo Songs and Stories"
University of Washington Press
(UWP 902 Monaural) (Library of Congress Catalog #72-750154)

Silver Burdett Music Records/Records that teach, "Music of North American Indians", Silver Burdett Company, Morristown, N.J.

Golden Dance Hits of 1600
Polydor International GmbH.
2 533184

Enoch Light and the Charleston City All Stars, "The Roaring 20's"
ABC Records Inc., 8255 Beverly Blvd., Los Angeles, CA 90048
or 1330 Avenue of Americas, N.Y., N.Y. 10019
(ABCS-746)

Additional Selections

Warm-up

Hot Butter, Musicor MS 3254
Spotlight on the Moog, Perry and Kingsley, Vanguard VSD 6525
The Best of the Electric Flag, Columbis C 30422
Tomita's Greatest Hits, RCA ARL1 3439
Star Wars, Galantic Funk, Meco Records, Distributed by Millenium Records
The Wizard of OZ, Meco Records, Distributed by Millenium Records
Encounters of Every Kind, Meco Records, Distributed by Millenium Records
Herb Alpert, *Rise*, "AM Records, SP 4790
Spaced Out Disco, (Movie Themes) The Galactic Force Band, Springboard Int.
    SPB-4100
Music From Close Encounters of the Third Kind, Pickwick SPC-3818

Change of Quality for Movement

Electronic Space Journeys (No Beat)
    Lueing and Ussachevsky, *Tape Music, an Historic Concert*, Classics of
        Electronic Music. Desto Records DC 6466

Samuel Baron, Flute Plus
    Sustained flute plus Cello, Harp, Oboe, Voice, Desto Records DC 7134
Music Boxes playing Opera Selections, *Wound-up Opera*, Columbia MS 7338
Greig's Greatest Hits, Columbia MS 7505
Oliveros, Ashley, Cage, *Extended Voices*, New Pieces for Chorus and Voices
    Altered Odyssey 32-16-0156
Holst, *Beyond the Sun: The Planets*, Electronic setting of *The Planets*,
    Mercury SRI 80000
Chopin a la Moog, RCA LSC 3171

....continued

Ethnic

Urubamba, Music of Peru, updated by Paul Simon, also warm-up
Columbia KC 32896

Indian Records Inc.
IR 1195-16 Sioux Songs
IR 476-19 Crow Songs
Box 47 Fay, Oklahoma, 73646

The Gabby Pahinui Hawaiian Band Vol. 1, Produced by Panini, Warner Bros. Records

Japanese Koto Selections, JVC Records, SJV 6043, Recorded in Japan, ordered from the Japanese Center, San Francisco, Calif.

Historical

Four Centuries of Music for Flute and Guitar
Golden Crest RE 7080

F-8

MOVEMENT WORDS

IN PLACE

wriggle
wiggle
writhe
squirm
stretch
bend
twist
turn
flop
drop
collapse
fall
shake
swing

sway
rock
spring
bounce
jump
undulate
whirl
spin
revolve
rotate
contract
expand
curl
uncurl

rise
sink
lunge
tumble
totter
lurch
lean
sag
hang
slouch
slump
droop
pounce
jostle

PLACE TO PLACE

creep
crawl
roll
walk
skip
run
gallop
leap
hop
stride

prance
strut
stroll
saunter
meander
limp
hobble
stagger
march
scurry

trudge
stalk
race
plod
amble
sprint
slink
tramp
scramble
dodge
hustle

WORDS WITH SPECIFIC EMOTIONAL CONTENT

shudder
cringe
tremble
shiver
crouch
cower
fawn

grovel
sneak
flinch
lurk
advance
retreat
attack
defend

struggle
fight
chase
flee
caress
hug
fondle
embrace

WORDS WHICH IMPLY MOVEMENT

Search
hide
discover
escape
hurry
rush
hesitate
delay

linger
meeting
greeting
parting
welcome
threaten
pursue
attract

repluse
growth
decay
bloom
wither
wilt
appear
disappear

BIBLIOGRAPHY

Andrews, Gladys. Creative Rhythmic Movement for Children. Englewood Cliffs, N.J.: Prentice-Hall Inc., 1954

Arnoff, Frances Webber. Music and Young Children. New York: Holt, Rinehart and Winston, Inc., 1969

Athey, Margaret and Hotchkiss, Gwen. A Galaxy of Games for the Music Class. West Nyack, N.Y.: Parker Publishing Co., Inc. 1975

Boorman, Joyce. Creative Dance in the First Three Grades. Don Mills, Ontario: Longman Canada Limited, 1971.

Carroll, Jean, and Lofthouse, Peter. Creative Dance for Boys. London: Macdonald and Evans Ltd., 1961.

Dimondstein, Geraldine. Children Dance in the Classroom. New York: Macmillan Co., 1971

Fleming, Gladys Andrews. Children's Dance. Washington, D.C.: American Assoc. for Health, Physical Education and Recreation Press, 1973.

Fluegelman, Andrew (Editor). The New Games Book. Garden City, N.Y.: Dolphin Books/Doubleday and Co., Inc. 1976.

Gray, Vera, and Percival, Rachel. Music, Movement and Mime. New York: Oxford Publishing Co., 1965.

Jones, Bessie and Hawes, Bess Lomax. Step It Down. New York: Harper Row, 1972.

Joyce, Mary. First Steps in Teaching Creative Dance. Palo Alto, CA.: National Press Books, 1973.

*Laban, Rudolf, Mastery of Movement, London, MacDonald and Evans Ltd., 1949.

*Laban, Rudolf, Modern Educational Dance, London Macdonald and Evans, 1963.

....continued

F-10

Boorman, Joyce. Creative Dance in Grades Four to Six. Don Mills, Ontario: Longman Canada Limited, 1971

Murray, Ruth Lovell. Dance in Elementary Education. Second Edition, New York: Harper and Row, Publishers, 1963.

*Russell, Joan. Modern Dance in Education. London: Macdonald and Evans, Ltd. 1958.

McGhee, Joanne and Monsour, Sally, Movement Experiences in the Primary Curriculum, Ways the moving Child Learns. Fort Worth, Texas: Rhythm Band Inc., 1978.

Nash, Grace. Creative Approaches to Child Development with Music, Language and Movement. New York: Alfred Publishing Co. Inc., 1974

*Russell, Joan. Créative Dance in the Secondary School. London: Macdonald and Evans Ltd. 1960.

Sheehy, Emma Dickson. Children Discover Music and Dance. New York: Henry Hold and Co. Inc. 1959.

Taylor, Carla. Rhythm, A Guide for Creative Movement. Palo Alto, CA.: Peek Publications.

Available from Canadian F.D.S. (Can-ED Ltd.) 185 Spadina Avenue, Toronto, 2B, Ontario, Canada, M5T 2C6,

SELF DEFENSE FOR SCHOOL CHILDREN

Joseph A. Krasevec
Georgia State University
Officer Sharon Slusne
Crime Prevention Unit
Atlanta Bureau of Police Services

Because school children are often the target for a variety of crimes, e.g. murder, assault, kidnappings, etc. introducing basic self defense concepts into the school curriculum may be justified. Children should not be made to feel defenseless just because they are small and lacking adult strength, but instead be encouraged to help themselves in a dangerous situation.

This specialized presentation will explore a variety of self defense topics in the hope that teachers will realize both the need for self defense instruction and develop a basic self defense presentation for children in their classes.

The topics to be explored are:

1. Crime prevention - children's safety
2. Home and School security
3. The Child's relationship with the Local Police Department, Peer groups, Teachers
4. Gang Influence
5. Use of Weapons
6. Influence of Drugs
7. Basic Self Defense - Physical Defense Maneuvers for children

PROJECT HEARTY HEART:

QUESTIONS AND CONCERNS ABOUT ENDURANCE ACTIVITY FOR PRIMARY AGE CHILDREN

Dorothy Harkins and
Agnes Chrietzberg
Eastern Kentucky University
Richmond

Recent events have called attention to the participation of young children in endurance type activities.

For Example:

. . . . The Health Related Fitness Endurance Run is normed for children as young as five years of age.

. . . . A special issue of The Runner reports on children distance runners with focus on child stars.

. . . . Debate emerges on the value of running for children: Major marathons bar children under eighteen years; others encourage children.

. . . . Cardiovascular disease is identified as a disease of pediatric origin; many projects emerge which promote endurance activity programs for young school age children.

Questions and concerns which grew from such reports as these led to the development of Project Hearty Heart, a cardiovascular fitness program for first grade children. The primary purpose of the project was to develop and dield test a cardiovascular fitness program for children. Curriculum materials for Heart Healthy knowledge and physical education activity were developed, a testing program was planned, and control and experimental groups of first graders were selected for a sixteen week program.

An important outcome of the project the development of Guidelines which could be used by elementary teachers to prepare them to conduct high intensity activity programs for their students.

Tangential to the development of the Guidelines were the identification of a number of questions that teachers, physical educators, and parents asked about the value, benefits and dangers, of high intensity activity for children.

For this presentation of Guidelines for Conducting Endurance Activities for First Grade Children and discussion of concerns and questions a forum is provided that gives direction to the developing area of endurance activity for children.

GUIDELINES FOR CONDUCTING ENDURANCE ACTIVITIES FOR FIRST GRADE CHILDREN

I. Planning Aspects

1. The program should consist of a suitable variety of high energy activities and should include movement experiences which:

    a. allow each child to develop and maintain a desirable level of physical fitness;

    b. provide for the understanding of the effects of exercise on the body, particularly the heart;

    c. improve cardiovascular endurance, enhance basic motor skill development, and increase strength, flexibility and balance for each child;

    d. advocate a life style to encourage the development of cardiovascular fitness.

2. The program goals should be developed from a set of objectives described in sufficient detail to guide the program planning and allow for a valid assessment of the program.

3. The goals should be clearly stated for all those concerned with the program, this would include the children, the physical education specialist, program aides, the children's classroom teacher, other administrators and parents.

4. A medical clearance and parents permission should be required for each child in the program. Parents need to be notified of the nature of the program activities.

5. A plan to provide for systematic periodical evaluation of the program should be developed.

6. Children should be dressed appropriately for the activity sessions.

7. The teaching facility should be designed for meeting the space and safety needs of the learners.

8. Equipment and supplies should be appropriate for the number of children, the age of the children, and the type of program.

II. Program Aspects

1. The varied program activities should provide a stimulating learning experience for each child.

2. Each class session should be at least thirty minutes long with attention being given to a gradual warm-up, fifteen to twenty minutes high energy activities with children working in their target zones, and a warm-down culminating phase.

3. The daily program routine should show suitable consistency.

4. Suitable first grade high energy activities include: locomotor activities, animal stunts, creative and structured dances, fast walk exercises, running a timed mile, gymnastics, parachute activities, stretch rope activities, basic skill games, small apparatus work (tires, percussion instruments, hoops, shapes, spots, carpet squares, ropes, balls, bean bags, sticks, scarves), large apparatus work (balance beams, beatboards and landing pads, benches and boxes, tumbling mats, and climbing ropes).

5. If a class session must be missed because of a school holiday suitable written work schedules for the children to do at home will stimulate parent/child interaction and prevent a break in the training.

6. Concepts for children to learn include: pulse taking, preparing the body to move, relationship of exercise and heart rate, working in the target zone, what pacing is, and recovery time after exercise.

III. Teaching/Learning Aspects

1. The tasks or challenges must be presented in a very clear simple way with positive reinforcement given to those completing tasks.

2. If children are to work with a piece of equipment necessary limits need to be set before they receive the equipment.

3. Non-equipment activity needs to be interspersed with those activities in which both large and small equipment is used.

4. Musical and percussive accompaniment is motivating in aiding young children to continue vigorous movement.

5. A variety of communication modes for helping children to understand the desired tasks and to continue their movement work without interuption should be used along with verbal modes and may include the following: yellow smile card to show approval, arrows to note direction, pictures of children performing basic locomotor skills, pictures of animals to imitate, various percussion instruments to respond to, gestures such as hand signals, and other sound signals.

6. Signals for starting and stopping activity allow for wise use of the time.

7. Children will need sufficient practice opportunity with suitable reinforcement to learn to use space well, to avoid bumping into another child, and to develop basic safety skills in vigorous movement.

8. Young children need ample opportunity to develop the ability to work by themselves, to be responsible for their own movement and for completing and staying on tasks. Children need to learn to stay on endurance type tasks.

9. Children like to respond to specific challenges such as: moving at different speeds, making shapes with their body, locomoting various ways, and handling various kinds of equipment.

10. Children like to work hard on endurance type tasks and like to be told they are doing well.

11. Loose shoe laces distract children and interrupt endurance activity. A solution may be to remind all to check laces before the class time or to double knot the shoe laces.

12. The desired behavior should be reinforced by calling the child's name and commending her/him for task performance. Undesirable behavior may be best handled by ignoring first time appearances.

13. Wise use of class time must be utilized through careful planning and implementing the lesson tasks to insure that cardiovascular goals are accomplished.

14. Wise use of space may best be realized by carefully defining the boundaries and freeing children to understand and make use of the space. Space may be broken into useable areas with hoops, carpet squares, cones, etc.

15. If station work is employed, it is helpful to have an adult aide at the various working areas to offer positive reinforcement and challenge to insure continuous activity of the children.

16. To maximize the children's activity time and to keep them moving continuously places high demands on the teacher and requires that interesting, varied ways of moving are presented in a highly motivating manner.

PHYSICAL ACTIVITY FOR THE AUTISTIC CHILD

Robert E. Kraft
University of Delaware,
Newark

The purpose of this presentation is to examine the symptoms and causes of autism, explore some basic treatments, and describe an existing remedial physical education program for autistic children.

Described are physical examples of visual, auditory, tactile, vestibular, proprioceptive, olfactory, and gustatory symptoms of autistic children. Cognitive symptoms include speech disturbances, intelligence, and communication. With respect t. social-emotional symptoms, relationships with others, self-examination, use of objects, craving for order, and mood disturbances are discussed.

The etiology of autism include neurological impairment, viral infection, refrigerator parents, and food malabsorption. The treatments are behavior modification, home environment, pharmacotherapy, nutritional supplements, special education, sensory-motor programs and theraplay.

The remedial physical education program for autistic children consists of a variety of modified activities in the following categories: compulsive activities, rhythms, body awareness, gross motor skills, fine motor skills, eye-hand, eye-foot coordination, and swimming. The remedial program provides a secure environment for the autistic to assist in decreasing their fears and frustrations. Through appropriate physical activities, the autistic child can learn to play in a social setting, thus develop that vital link in our society, sybolic function.

Autism is thought to be a neurological or organically based disorder due to a physical dysfunction of the brain, markedly affecting the way sensory input is processed. The behavioral manifestations of autism include the inability to use language for appropriate communication and severe impediment of speech and cognitive skills. Repetitive nongoal-directed behaviors are trademarks of autistic children. The purpose of this presentation is to examine the symptoms and causes of autism, explore some basic treatments, and describe an existing remedial physical education program for autistic children. It is my hope that this overview of autism may enhance educators' insights in dealing with these severely disturbed children.

Physical symptoms:

1. Visual
2. Auditory
3. Tactile
4. Vestibular
5. Proprioceptive
6. Olfactory
7. Gustatory

Cognitive symptoms:

1. Speech disturbances
2. Intelligence
3. Communication

Social-emotional symptoms:
1. Relationships with others
2. Self-examination
3. Use of objects
4. Craving for order
5. Mood disturbances

Causes:
1. Neurological impairment
2. Viral infection
3. Refrigerator parents
4. Food malabsorption

Treatment:
1. Behavior modification
2. Home environment
3. Pharmacotherapy
4. Nutritional supplements
5. Special education
6. Sensory-motor programs
7. Theraplay

Physical activity program:
1. Compulsive activities
2. Rhythms
3. Body awareness
4. Gross motor skills
5. Fine motor skills
6. Eye-hand, eye-foot coordination
7. Swimming

The remedial physical education program is providing a secure environment for the autistic to assist in decreasing their fears and frustrations. The staff is delivering goal-directed tasks, perpetual encouragement, and a bombardment of involvement in selected skills and activities. Through appropriate physical activities, the autistic child can learn to play in a social setting, thus develop that vital link in our society, symbolic function.

RANGE OF MOTION AS THE FOCUS OF TEACHING THE OVERHAND THROWING PATTERN TO CHILDREN

George C. Luedke
Southern Illinois University at
Edwardsville

Problem: The problem was to determine if an instructional emphasis on increasing the range of motion (IRM) in the overhand throwing pattern would result in significant differences in throwing velocity and form improvement for both skilled and unskilled second and fourth grade boys and girls.

Procedure: Eleven overhand throw instructional tasks were designed and implemented in a six week time frame on the basis of developmental, biomechanical, and cognitive research findings. Instructional groups were formed on the basis of: (a) grade (second or fourth); (b) form rating (elementary or mature); (c) sex (boy or girl); and (d) instructional type (none, NI; basic, BI; increased range of motion, IRM). All 144 subjects were evaluated on pretest and posttest throwing performance by analysis of radar and videotape measures. Performance data on stride length, arm retraction and five other form components was used to determine form changes resulting from instruction.

Findings: Velocity score performance gains of second graders was attributed to BI and IRM instruction. The benefits of IRM instruction included: (a) arm retraction gains of second graders, (b) stride length gains of second and fourth graders, and (c) preparatory leg recoil of second and fourth graders. Boys and mature (high) skill rated subjects made the greatest stride length performance gains.

Conclusion: A teaching focus on mechanics with an emphasis on IRM improved the overhand throwing patterns of second and fourth grade children. The effectiveness of BI and IRM instruction in developing forceful throws was substantiated by second grade radar velocity scores. IRM instruction was most effective in increasing stride length distances.

Selected References: Range of Motion as the Focus of Teaching the Overhand Throwing Pattern to Children.

Luedke, George Charles, Jr.
Order No: 8120165
Dissertation Abstracts International
Vol. 42, No. 04 1534-A
October, 1981
Telephone: 1-800-521-3042

ASSESSING THE EARLY CHILDHOOD MOTOR ASSESSMENT DILEMMA

John W. Powell
University of Central Florida, Orlando

Many states, i.e., Florida and Mississippi have recently enacted legislation requiring the assessment of motor skills in young children and subsequent remediation for those children identified as deficient. These new requirements are causing much concern and confusion among elementary physical education specialists involved in the total assessment and remediation of young children. This presentation hopefully will not add to the existing confusion. The following issues will be dealt with in an 18-minute presentation with the last 7 minutes left open for questions:

1. The team approach to motor skill assessment and remediation.
2. Strength and weaknesses of assessment instruments.
3. Contemporary thinking in early childhood motor assessments.

TASK STYLE TEACHING OF GYMNASTICS(4-8)

Doris Woodruff
Oak Grove Elementary School
Dekalb County Schools

General Information
(All grade Levels)

Introduction and Preparation:

Brief background history of gymnastics, philosophy, and everyday value, organizational responsibilities, introduction of gymnastic terminology, mechanical analysis and correct spotting techniques, safety precautions, and impartial evaluations and expectations.

Brief Background History of Gymnastics:

The term and sport can be traced to ancient Greece where "gymnazein" meant "exercising in the nude". In modern gymnastics, participants are clothed. The rising number of gymnasts and gymnastic teams in school and athletic associations as well as public attendance at gymnastic meets indicate the sport is gaining greater mass popularity than it enjoyed in the past...

Philosophy and Everyday Value:

The beginning evaluator must be allowed to recognize his/her mistakes without pressure or hostility. Many students may not like to judge others, but they should experience impartial subjective evaluation of a peer.

Organizational Responsibilities:

1. All students should spend not less than two weeks in basic tumbling and/or simple apparatus work before using the task method.
2. Students are free to choose any partner for their task partner, but must keep in mind the value of unbiased evaluations. Both partners are evaluated using the evaluation sheets.
3. Partners are assigned to specific stations in groups of eight (8), and each group is rotated to a new station every ten (10) minutes. A chart should be placed at each station to demonstrate correct execution of and proper spotting techniques for tumbling and gymnastics.
4. A fair ratio of easy stunts should be used along with more challenging stunts. Make sure that you give your students a scale of progressions (from easy to difficult). Try to meet all skill levels (beginner, intermediate and advanced).

Introduction of Gymnastic Terminology: Basic Terms

1. Momentum - force or speed of movement
2. Blocking - redirection of movement from forward movement to upward movement.
3. Amplitude - Height of a movement
4. Center of gravity - the imaginary point in a body where the weight is concentrated.
5. Repulsion - push-off with hands.
6. Preflight - a result of the speed of the run, the blocking action, and the take-off position.

*
Any other term that you would like to introduce.

Mechanical Analysis and Correct Spotting Techniques:

An understanding of the mechanics involved can be very helpful in the practice of tumbling and hymnastics. The principles of mechanics apply to all bodies in movement, regardless of individual body sizes and shapes.

1. Conditions of Balance:

(a) The lower the location of the center of gravity the more stable the body.

(b) The wider the base of support, the more stable the body. In an upright position the human body's center of gravity is generally in the hip region but can vary according to body build. Change in movement also changes the center of gravity, but as long as the center of gravity is over the base of support, the body is in balance.

2. Pendulum and Beat Swings:

(a) In a pendulum swing, the body moves as one unit (long hanging position), and the center of gravity (hips) acts like the weight of the pendulum. Acceleration (on the way down) and deceleration (on the way up).

(b) In a beat swing, the body is alternately piked and arched (in handing position below the high bar) to create a moment of relative weightlessness.

3. Rotational Movements:

With a given angular momentum -

(a) The longer the radius of rotation, the slower the rotation.

(b) The shorter the radius of rotation, the faster the rotation.

Correct Spotting Techniques:

When spotting a performer, you want to give him/her support at their center of gravity throughout the move and guide him/her as needed.

Safety Precautions:

1. Always warm-up before "working out".
2. Always listen to instructions
3. Learn how to spot correctly.
4. Do not perform new stunts without a spotter.
5. Wait your turn in line.
6. Always work in progressions.
7. No horseplay or clowning.
8. No gum chewing or eating during work-outs.

Evaluations and Expectations:

Each student should have the ability to:

1. Recognize the correct execution of the stunts.
2. Understand basic gymnastics terms.
3. Evaluate physical differences (weight, height, etc.)
4. Recognize difficulties.
5. Remain consistent when evaluating others.
6. Spot a partner through a stunt.

F-20

BASIC TUMBLING & GYMNASTICS WORK SHEET

Name____________________ Grade________________ H.R. Teacher____________

Evaluator________________________ All-around Score____________________

5-Excellent 4-Good 3-Fair 2-Needs spotter 1-Poor

TUMBLING:

Forward Roll

Backward roll

Forward straddle

Backward straddle

Bridge

Cartwheel

One handed carthweel

Round-off

Limber

Headstand

Handstand

Handstand roll-down

Back extension

Valdez

BEAM (LOW)

One leg balance

Walk on toes (forward)(backward)

Squat turn

Cartwheel dismount

PARALLEL BARS

Mount

Hand travel

Straddle-swing-straddle

Dismount (front & rear)

Questions

1.
2.
3.

Problems

1.
2.
3.

F-21

GYMNASTICS WORK SHEET

Name________________________ Grade____________ H.R. Teacher__________

Evaluator________________________ All around Score________________

5-Excellent 4-Good 3-Fair 2-Needs spotter 1-Poor

UNEVEN PARALLEL BARS:

Mount

Pull-over (low bar)

Skin the cat

Pull-over (high bar)

Back hip circle or mill circle

VAULTING HORSE:

Squat vault

Flank vault

Straddle vault

Headspring

Handspring

BALANCE BEAM (HIGH)

Mount

Straddle-V-seat-straddle

Walk on toes-squat turn

Walk backwards

One leg balance (any style)

Scale

Turn on toes (standing)

Dismount (plain)

Questions

1.
2.
3.

Problems

1.
2.
3.

F-22

FOR DEMONSTRATIONS ONLY
PRESENTATION OUTLINE
"Warm-up Exercise Routine"

Mats:
- Forward/Backward roll
- Forward/Backward straddle
- Drive roll
- Bridge/limber
- Cartwheel/One-handed cartwheel
- Round-off

Balance Beam:
- Mount/Walk (f.&b.)/squat turn/ one leg balance/dismount

Trampoline:
- Tuck/seat drop/knee drop/ 2 bounces/swivel hip/bounce/ straddle/seat drop

Vault:
- Squat
- Straddle
- Flank
- Handspring

Parallel Bars:
- Mount
- Hand Travel
- Swings
- Dismount

Uneven Parallel Bars;
- Front support or back pull-over (l.h
- Beat swing and skin the cat (h.b.)
- Single leg stem rise
- Pike to low bar
- Right turn to front support and back hip circle
- Forward roll dismount or sole circle dismount

Optional Routines:

Fun Races:
- Forward roll race
- Cartwheel race
- Crab race

PLAN B

When and if space is not available for setting up equipment, you might alternate your plans to include partner challenges to develop cardiovascular fitness. Many of the activities can be used in a classroom setting with "normal" and some "special" students.

SAMPLE ACTIVITIES
(Most in 10 seconds)

- Push-ups
- Pull-ups or flexed arm hang
- Broad jump forward
- Broad jump backward
- Broad jump forward on one foot
- Broad jump backward on one foot
- Jump rope forward/backward
- One leg balance, eyes closed

*Other activities may be added as needed.

REFERENCES

Blanche, Drury, Schmid, Gymnastics for Woman, 1970, National Press Books, Palo Alto, Ca.

Bowers, Fie, Kjeldsen, Schmid, Judging and Coaching Women's Gymnastics, 1972, National Press Books, Palo Alto, Ca.

Ferica, Dr. Irvin, Floor Exercise-Men's Gymnastics, 1972, Athletic Institute, Chicago, Il.

ADJUSTING TEACHER STYLE TO LEARNER BEHAVIOR

Sandra L. Gallemore

There are as many teaching styles evidenced in educational settings as there are teachers. No one style is most effective for all students or all classes or all subjects all of the time. The most appropriate teaching style is one which responds to the needs of the teaching-learning situation.

A situation teaching model has been adapted from Hersey and Blanchard's Situational Leadership Theory. By using the situation teaching model, teachers can gain insight into how they perceive their teacher behavior and how this behavior may be integrated into a situation teaching framework.

In consciously determining the style of teaching to use in a particular class situation, the teacher must consider: (1) the behavior characteristics of the teacher, (2) the learning readiness characteristics of the students, and (3) other characteristics of the teaching-learning situation. The two major types of teacher behavior which form the basis of situation teaching are task behavior, which is the amount of direction and structure a teacher provides, and relationship behavior, which is the amount of encouragement, support, and recognition a teacher provides. The learning readiness level of a class is determined by: (1) the achievement motivation demonstrated by students, (2) the willingness and ability of the class to accept responsibility for achieving goals, and (3) the amount of relevant knowledge and skill the students demonstrate.

The current cry for individualized learning provides a case for adapting a teaching style to the situation. In addition, the accountability movement indicates teachers are to be held accountable for their teaching methods as well as their selection of subject-matter content. Those attending this session will be guided through selection of the most appropriate teacher behavior style for sample situations.

TEACHER BEHAVIOR STYLES SURVEY

Situation #1:

Lately my students have not been responding to my friendly comments, encouragement, and concern for their well-being. Their performance in class activities is rapidly deteriorating. I would:

A. Emphasize standard procedures, assign specific activities, and provide appropriate follow up.
B. Be available for discussion, but not force the interaction.
C. Discuss with students the purpose of the class or unit, then establish activities to meet this purpose.
D. Refrain from intervening at this time.

Situation #2:

My students are performing with increasing effectiveness. They seem aware of what is expected of them and of the achievement standards that are being applied in evaluation of their accomplishments. I would:

A. Engage in friendly interaction with the class, but make certain that students continue to be aware of achievement expectations.

B. Take no definite action.
C. Stress behaviors that will make the class feel involved and important.
D. Emphasize the importance of assignments and deadlines for their completion.

Situation #3:

Students in my class seem unable to solve a problem associated with their class project. In the past my supervision of these class projects has been minimal. Student performance and interpersonal relations in class have been good. I would:

A. Engage in solving the problem with the class.
B. Let the class work it out.
C. Tell the students how the problem can be solved.
D. Be available for discussion and encourage the students to continue working on the problem.

Situation #4:

I want to introduce more activities and assignments which focus on problem-solving skills. The students have achieved well in my traditional classwork to date. They have indicated in the past a respect for change in assignments and requirements. I would:

A. Allow class involvement in developing the changes, but not push.
B. Announce the changes and implement these with close supervision.
C. Announce my decisions about the changes and permit the class to determine the means of implementation.
D. Incorporate recommendations from the class, but direct the change myself.

Situation #5:

The performance of my class has deteriorated rapidly during the past two weeks. Students have been unconcerned about meeting my objectives and completing assignments. Class participation is poor. I would:

A. Have the students discuss and establish class goals and directions.
B. Obtain recommendations from the class, but see that my objectives are met.
C. Redefine my goals and supervise the class carefully to see that these are achieved.
D. Permit class involvement in setting goals, but not push.

Situation #6:

My students were in a very efficiently run class last year. Their previous teacher ran " a tight ship." I want to maintain their high level of achievement, but at the same time want the students to interact more with each other and to be more involved with the planning of class activities. I would:

A. Do what I could to make the students feel involved and important.
B. Ask the class for suggestions, but emphasize the need to achieve the class objectives.
C. Not intervene at this time.
D. Encourage student involvement in decision makin, but see that current standards of performance are maintained.

Situation #7:

I am considering changes in class management procedures. My students have given me their suggestions about needed changes. In the past they have responded appropriately to changes in my procedures. I would:

A. Describe the change in procedures and supervise the students carefully.
B. Obtain the students' approval of the changes and permit the class to determine implementation.
C. Accept student suggestions but maintain full control of implementation.
D. Drop the idea of changing procedures.

Situation #8:

My students work well together and class achievement is good. But I feel somewhat uncomfortable about my lack of direction of the class. I would:

A. Stop worrying and leave the class alone.
B. Discuss the situation with the class and initiate necessary changes.
C. Take steps to direct students to work in a more specifically defined manner.
D. Be careful of hurting teacher/student relationships by being overly directive.

Situation #9:

My class is divided into groups of six students for a major class project. One group has shown little inclination to work in class. The students have the ability to do a good job on the project, but seem more interested in socializing than working on my assignment. I would:

A. Let that group of students work it out.
B. Accept recommendations from that group, but see that my objectives are met.
C. Explain the project and clarify my objectives, then supervise carefully.
D. Permit group involvement in establishing goals for the project, but not push.

Situation #10:

My class, which usually is able to take responsibility, is not responding to new rules regulating class behavior. I would:

A. Allow class involvement in defining acceptable class behavior, but not push.
B. Restate and explain my rules and supervise the students carefully.
C. Avoid applying pressure, and avoid confrontation.
D. Incorporate class recommendations, but see that my new regulations are obeyed.

Situation #11:

I have added a class in mid-year. This class previously worked with a teacher who encouraged self-direction and self-discipline. The students have demonstrated their ability to handle assignments and class activities. Student interrelationships are good. I would:

A. Take steps to direct the class to work in a well-defined manner.
B. Involve the class in making decisions and reinforce good contributions.
C. Discuss past performance with the class, and examine the need for new performance standards.
D. Leave the class alone and permit it to continue its practice of self-direction.

Situation #12:

I have observed that several of my better students are not getting along well with each other. Clas work, however, is accomplished effectively. This group of students, until recently, worked in harmony. I would:

- A. Talk with the students who are not getting along and examine the need for new class procedures.
- B. Let the students work out their differences without my help.
- C. Act quickly and firmly to correct and to redirect student behavior.
- D. Be available for discussion with these students, but not intervene without their invitation.

AEROBIC DANCE FOR K-4

Carolynn A. Mann
Clayton Junior College, Morrow

> "If you want to know what children are like, watch their play.
> "If you are concerned about what they will become, guide their play."
> Vannier and Gallahue

The object of aerobic dance is to build the cardiovascular system of the individual while moving to music. Movement experiences should be fun and challenging, both physically and mentally.

Teaching a dance class at this age involves many basics, and can be done in many ways including the following:

Play the music
Clap the rhythm
Step in place with the music
Teacher performs the step
Children try the step
Work on the step - cue words
Vary the direction
Teach other Steps
Combine the steps
Do the dance

The children should become familiar with the following movement terms and phrases:

Forward
Backward
High, Middle, low level
Change direction
Up; down
Side way
Any combination
Large movements, small movements

- A. The body
  1. Body activity, locomotion, elevation, curling, stretching, twisting, turning, etc.
  2. Body parts
  3. Body shape - stretching, wall-like, flat, rounded, twisted, curved.
- B. Space and shape
  1. Space - personal space, general space
  2. Direction
  3. Level
  4. Size of movement
  5. Pattern
- C. Effort
  1. Force or weight
  2. Time
  3. Direction
  4. How

BIBLIOGRAPHY

Dauer, Victor P. Essential Movement of Experiences for Preschool and Primary Children,P. 234-278. Burgess Publishing Company, 426 South Sixth Street, Minneapolis, Minnesota 55415

Fowler, John S., Movement Education. Saunders College Publishing, 383 Madison Avenue, New York, New York 10017, 1981.

Graham, George M., Gloria G. Miles, Marie R. Mullan, "Learn to Teach Movement Education, Burgess Publishing Company.

Hays, Joan, "Creative MOvement Exploration", JOHPER, Am- 11 of H.P.E.R. Jan. 1975.

Jernigan, Sara Staff, C. Lynn Vendien. Playtime, A World Recreation Handbook, McGraw-Hill Book Company, New York, New York.

Schurr, Evelyn L., Movement Experiences for Children, P. 273-305, Prentice-Hall, Inc., Englewood Cliffs, New Jersey 07632.

Physical Fitness Research Digest, Series 7, No. 4, Oct. 1977.

METHODS OF TEACHING ELEMENTARY SCHOOL PHYSICAL EDUCATION (K-5)

Donald F. Staffo
Alice Lloyd College
Pippa Passes, Kentucky

There seems to be several potential problem areas in the teaching of elementary physical education where student teachers, inexperienced instructors, and classroom teachers who have the responsibility of teaching physical education are likely to experience difficulty. Some of the more common concerns or problems encountered deal with class control, class organization, lesson planning, and providing a balance between such things as activity time and instructional time, on task activity and management time, creative opportunities and the traditional command teaching, and a variety in the yearly physical education curriculum.

More specifically, discipline is necessary before one can expect to effectively teach. Different approaches may work in different situations and teachers need to be aware of these approaches. Attention spans are short, especially in the primary grades, necessitating the frequent changing of activity. Prior planning will save time and (line formations, circle activities, etc.)

Distinguishing it from recess or free play, physical education should be devoted to teaching and learning as well as purposeful activity. Program content for the school year should include activities which develop a wide range of general objectives (eye-hand-foot coordination, muscular strength and endurance, increased flexibility, etc.) and not over-emphasize a few areas. Lessons should be planned to meet a number of predetermined behavioral objectives, as well as more general long range goals. Opportunities need to be made to enhance leadership-followership abilities, for cooperative as well as competitive outlets, and for the constructive and enjoyable release of energy as well as skill development.

This presentation will try to help physical educators, as well as class room teachers who have been delegated the responsibility to teach physical education, to keep things in perspective and overcome some of these potential stumbling blocks so that they will become more effective teachers. It will also reinforce the purpose and value of physical education and emphasize it as an intergal and critical part of the total educational process.

LEARNED HELPLESSNESS IN PHYSICAL EDUCATION: IMPLICATIONS FOR PUBLIC SCHOOL TEACHERS (K-8)

Joe Benson,
University of Wyoming, Laramie

The purpose of this presentation will be to briefly examine the concept of learned helplessness, report initial findings of a year long study of learned helplessness in the elementary and middle school physical education programs of a Wyoming school district and discuss the implications of research in this area for teachers of physical education. Students exhibiting learned helplessness attribute their failures in school to factors which they cannot control or change. These students will seek to avoid those situations in which they feel a helpless sense of control over failure.

Research has shown distinct sexual differences in reactions to failure on classroom tasks. When confronted with failure girls are more prone to show symptoms of helplessness, internalizing their lack of success and attributing it to a lack of ability on their part. Boys will more often attribute their lack of success to external factors (such as the teacher) which can be changed and thus have higher expectations for future successful performance. Patterns of teacher verbal interaction with students has also been shown to be conducive to the development of helplessness in one sex (girls) more than the other.

A great deal of further research is needed to understand fully the implications for physical education curriculums and teachers. This presentation will include the initial findings of a year long study being conducted in Wyoming. Data will be collected at the elementary, middle and high school levels to determine student predicted performance levels, actual achievement, and casual attributions. Comparisons will be made to see if sex differences found in classroom studies are also found in the gymnasium. This information should be of particular interest to anyone working in a co-ed environment, providing a better understanding of differences in students expectations and reactions to failure. Since a primary goal of any physical education program is to develop students who will be lifelong participants in physical activity the need to better understand this psychological condition of helplessness and develop programs which do not foster its development is obvious.

ENTHUSIASTIC SQUARE DANCING

Evelyn Florida and Karen Earnest
Jonesboro Jr. High
Clayton County

I. Introduction
II. Brief Description of Square Dancing Unit
III. Purpose of Promoting Enthusiasm in Program
IV. Student Demonstrators
    A. Dressed in Square Dance Costumes for Western Dress.
    B. Some of the demonstration will show student originality.
    C. They will do three square dances
        1. Texas Star
        2. Hot Tim in Old Town Tonight
        3. Red Wing
    D. Two Circle Dances
        1. Teton Mountain Stomp
        2. Shortcake
V. Question and Answer Period

UNIT ON FOLK AND SQUARE DANCING

I. Six Weeks Unit
II. Purpose
    A. To teach students square dancing is part of our culture.
    B. To teach students ability to follow music.
    C. To teach students coordination through thythmic movements.
    D. To help students develop self-confidence.
    E. To help students enjoy dancing.
    F. To develop enthusiasm in the students.
III. General Procedure
    A. Adapt materials according to level of the students.
    B. Student formation for teaching dance
        1. Instructor brings boys out on floor and has them sit in a large circle.
        2. Instructor brings girls out and has them sit behind a boy until everyone has a partner.
        3. Keep students seated until proper instruction is given for dance formation.
            a. Single Circle - Girl is on boys right.
            b. Double Circle - Boy faces girl with boys back to inside of circle
            c. Double Circle - Boy and girl side by side facing line of direction (counterclockwise).
    C. Start with simple formation.
    D. Keep first dances simple and short.
        Example: Pattycake Polka
    E. Let group feel successful as quickly as possible.
    F. Important to arrange for frequent changes of partners.

G. Plan some new and review material for each lesson.
  1. Fridays are good days to review week's dances.
  2. Give students observation grade
H. Arrange order of dances to vary in tempo.
I. Use visual aids to develop enthusiasm.
  1. Square dance assembly before student body.
    a. Choose best student dancers from each P.E. class to represent a square in the assembly (six squares).
    b. Have competition between the squares and use classroom teachers as judges.
    C. Each group is responsible for costumes or western dress.
  2. Have a Country-Western dress-up day at school same day as assembly.
  3. Country-Western Dance that night as money making project.
J. Give background of dance when possible to stimulate interest.
K. Allow time for students to be original in adding moves or variations to the dances.

IV. Class Presentation
A. Students in desired formation sitting on the floor.
B. Give name of dance.
C. Give background of dance.
D. Use other instructors or students, who have been taught ahead of time, to demonstrate steps without music. Play a little music to give class idea of quality and speed of the music and demonstrators dance to the music.
E. For dances with short sequences, demonstrate entire dance. Cue the class as they do it.
F. For dances with long sequences, take one part at a time without music and then try with the music.
G. Give instructions over a microphone while walking students through the steps. (They must be quiet and you have complete control.)
H. Other team teaching instructors can walk around and give individual help.
I. Start slowly and gradually speed up music to normal tempo.
J. Cue dance by microphone until dance is learned well.
K. Be generous with praise and encouragement to the group.
L. Show personal enthusiasm and enjoyment for the dance.
M. Encourage students to be enthusiastic in dancing and bouncy in their steps. Your enthusiasm is contagious with the students.

V. Suggested Dances
A. Folk or Circle Dances - first 3 weeks
  1. Pattycake Polka
  2. Teton Mountain Stomp
  3. Bingo
  4. Shortcake
  5. Salty Dog Rag
  6. Walking and whistling
  7. Cotton Eyed Joe
  8. Greensleeves
  9. La Raspa
  10. Oh Johnny
B. Square Dances - Second half of 6 weeks
  1. Virginia Reel
  2. Texas Star
  3. Hot Time in Old Town Tonight
  4. Trail of the Lonesome Pine
  5. Do It Yourself Red Wing
  6. Alabama Jubilee
  7. Just Because

F-31

FITNESS FUN FOR THE LITTLE ONE

Ruth Reid
Furman University
Greenville, S.C.

Learning about and being fit can be fun if teachers make it so. Here are some ideas that work -

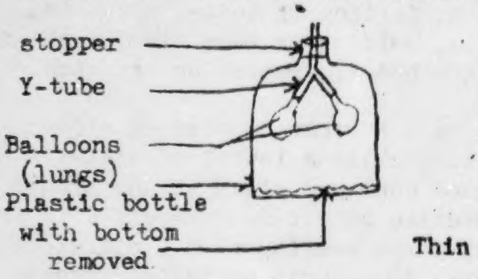
1. Where is my heart? (K-1) Use newsprint or butcher paper. Children work in pairs. One lies on the paper, arms 10" from the sides; the other uses a magic marker to trace around his partner's body. Reverse the roles. Child places a red cut-out heart where he thinks the heart is in the body. Variation: children may draw and cut out the heart using the fist to approximate size.
2. What do I know about my heart? (K-6) Early in year each child is given a heart-fact sheet with a clever drawing of the heart on it. During the year the child makes a list of things that he learns about his heart. (See handout) Teacher needs to predetermine some appropriate facts for the grade level and should build these cognitions into teaching plans.
3. Muscle of the month. (4-6) Select one large muscle each month and provide information about it. Provide experiences such as drawing muscle, hanging it on a skeleton, feeling it during movements, relating its use in sports/dance/aquatics, molding it from clay, outlining it on own body with chalk or eyebrow pencil, measuring its strength, etc. Variation: Bone of the month.
4. Strength strings. (3-6) To gain a clear concept of effect of exercise on muscle strength/size, give each child a length of string. Select a muscle (gastrocnemius is a good one) and place string around its largest part. Mark point of overlap on string. Repeat this from time to time, each time measuring the overlap with a different color. With older children, have them measure the length of marked area on string. Record on "data" sheet.
5. Happy Hearts Game Book. (2-6) (See handout) In connection with learning skills in various activity areas, the children can be challenged to make up games, dances, or routines utilizing the skills and participating vigorously enough to increase the heart rate.
6. For flexibility, play "Where Do I Bend?" (K-2) As a movement problem, teacher asks, "Where do we bend below the waist? Anticipated responses are knees, ankles, toes, hips. "Where do we bend above the waist?" "Can you bend one part above the waist and one below?" "Can you bend your neck?" "Can you bend it a different way?"
Variation: play "How Do I Bend?" (2-4) "Can you find 3 places where you bend up and down?" Identify. "Find 2 places where you can bend a long way." "Find 2 places that can only bend a little way." Identify.
7. Bicycle innertubes are fun for stretching. (K-6) Remove valve and put bands of colored tape every 6-8 inches. Use tube on two or more body parts and move parts away from each other. Examples: neck and soles of feet; head and hand with tube doubled. Two small children may use one tube and pull against each other. Older children may use 2 tubes for greater resistance.

8. Circuit training (K-2) using Charlie Brown or animal models at stations. Vary locomotor movements when going from station to station. Use running, hopping, or jumping. (3-6) set up with at least 2 levels for performance at each station. Example: abdominal strength station: curls. low level - 4; high level - 10.

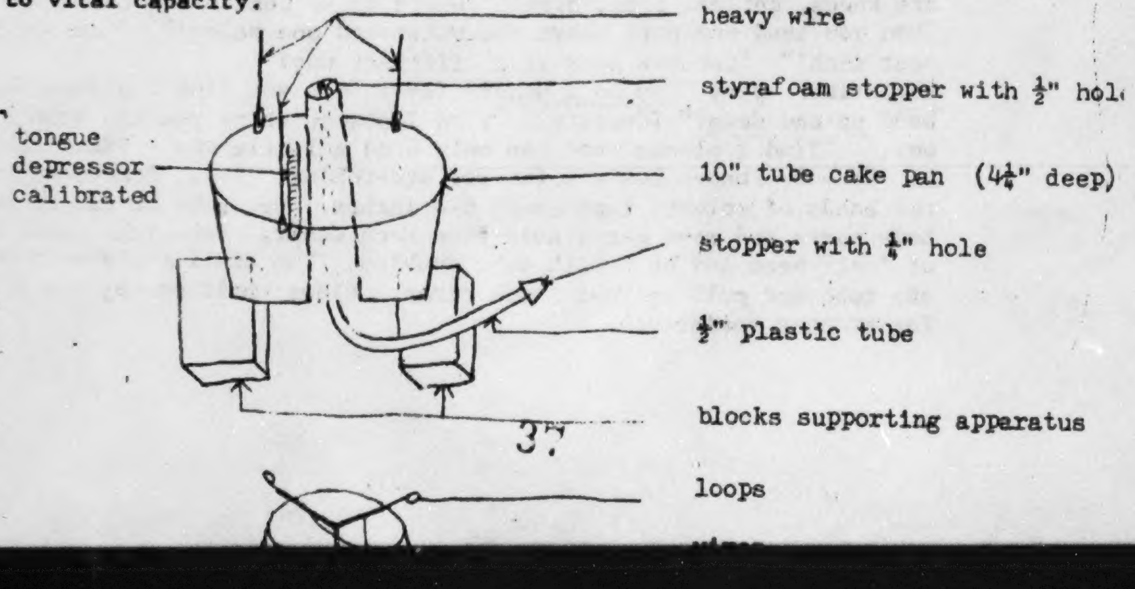
9. Heart models may be made from panty hose plastic containers. Each child has their own. Use one half of the container to draw circles on red construction paper. Cut out. This will be used to divide upper and lower heart. Next, cut dividers for upper and lower halves and the "heart" now has four chambers. Beginning with size and 4 chambers, children can learn heart facts. Facts can be written on slips of paper and kept in "heart."

10. Lungs can be made from large sponges. (car wash size) These can be used with the plastic "heart" models. Plastic tubes, straws, or strings can be used to connect "heart" and lungs to help children gain concept of circulation and oxygenation of blood.

11. Chest, lungs, and diaphragm can be constructed from a large (2liter) plastic drink bottle, 2 small balloons, a stopper, a Y-tube, and a section of thin rubber. (an old swim cap or large balloon) Push up on the diaphragm and release. As this is done, a partial vacuum is created and lungs fill. Children gain concept of breathing mechanism. Relate to increased breathing rate in strenuous activity and the body's need for air (oxygen).

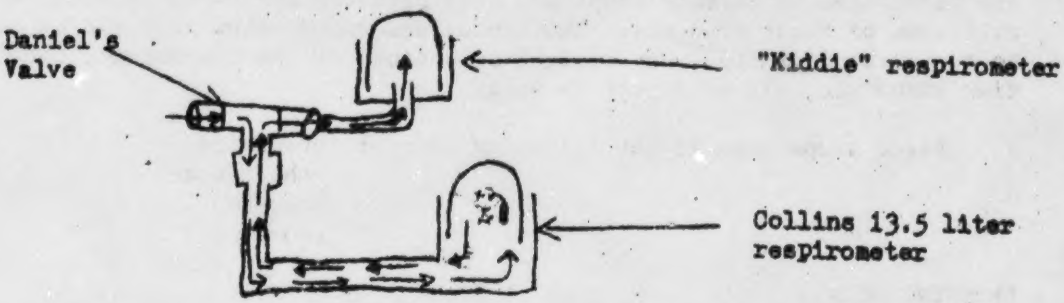

stopper
Y-tube
Balloons (lungs)
Plastic bottle with bottom removed
Thin rubber (diaphragm)

12. Vital Capacity - To use, place a short (2 1/2") plastic piece over stopper at end of tube. This piece can be sterilized and reused. Have several on hand. Child in instructed to take 2-3 deep breaths, hold nose, put plastic piece in mouth and blow, blow, blow. Air pressure causes plastic bowl to slide up on wires. The instructor records the point to which to loop rises on the calibration scale. Use as raw score or convert to vital capacity.


heavy wire
styrafoam stopper with ½" hol
tongue depressor calibrated
10" tube cake pan (4¼" deep)
stopper with ¼" hole
½" plastic tube
blocks supporting apparatus
loops

Invert an 8" plastic bowl (9" deep). Cut three 5" wires and make a loop at one end of each and tape wires to the bottom of the bowl so that the loops slide over the upright wires attached to the cake pan. Plastic bowl fits on wires and slides down into the cake pan.

Calibration: The "Kiddie" respirometer was calibrated by connecting it in series to a 13.5 Liter Collins Respirometer so that the air in the Collins respirometer was transferred directly to the "kiddie" respirometer. The air volumes of the Collins respirometer at different flow rates were used to establish (calibrate) the scale for the "kiddie" respirometer.



(Courtesy of Dr. Sandor Molnar, Exercise Physiologist, Furman University, Greenville, S.C.)

Reference: Consolazio, C. Frank, Hohnson, Robert E., Pecora, Loui J.: Physiological Measurements of Metabolic Functions in Man, New York, McGraw - Hill Book Company, 1963. p. 220-223.

13. Heart Facts. For each grade level provide appropriate health/fitness facts about the heart. Have each child keep a sheet and add knowledges and understandings during the year.

HAPPY HEARTS GAME BOOK

We would like to have this game included in our book because it is a good game for our hearts, and we like to play it. ____________________

____

Name of game ____________________

Number of players needed ____________________

Equipment needed ____________________

Here is a diagram of the space needed:

What the player tries to do in the game (purpose) ____________________

____

____

Here are the rules and how to score:

____

____

____

F-34

NON-PARTNER DANCES: FUN FOR EVERYONE (4-8)

Sandy Gallemore
Georgia Southern College
Statesboro, Georgia 30460

The following dances have been designed to be used with beginning level dancers who have little or no experience in recreational dance. Teachers are encouraged to further adapt the step patterns and formations to meet the abilities of their students. The dances described below need not be performed to the music indicated; any musical selections of the approximate tempo and time signature will work just as well.

Basic steps used in the following dances:
- grapevine
- schottische
- step-hop
- two-step

BRUSHING ALONG

Music: The Saints (Sets in Order #3125) — Time Signature: 4/4
Formation: circle, facing counterclockwise — Foot begin with: Left

Measure	Movement
1-2	walk forward left-right-left, brush right foot forward; repeat beginning with right foot
3-4	step left, swing right; step right, swing left; feet together; bend knees, straighten knees, clap twice
5-6	moving left; side-close-side, brush with right foot; repeat moving right
7-8	repeat measures 3-4

POPPIN' CORN

Music: Popcorn(Musicor #MUS 1458) — Time Signature: 2/4
Formation: scattered, facing front of room — Foot begin with: Left

Measure	Movement
1-2	left heel to side, left toe across right foot; left heel to side, step left in place
3-4	right heel to side, right toe across left foot; repeat
5-6	grapevine to right; side-behind-side, pivot 1/4 turn clockwise on right
7-8	back up: left-right-left, touch right in place

TRICKY TWO STEP

Music: Left Footer's One Step (Grenn #14207) — Time Signature: 2/4
Formation: circle, facing counterclockwise — Foot begin with: Left

Measure	Movement
1-4	two-step forward on left; grapevine to right; side-behind-side-behind
5-8	repeat beginning on right
9-12	2 two-steps forward
13-16-	walk in own counterclockwise circle; left-right-left-right
17-20	facing center of circle, moving to left; side-close-side; grapevine; behind-side-behind-side
21-24	repeat measures 17-20 moving right
25-28	moving in own counterclockwise circle: 2 two-steps
29-32	walk forward; left-right-left-right

SMART STEPPING

Music: Steppin' Out(Blue Star #1528)
Formation: circle, facing counterclockwise
Time Signature: 4/4
Foot begin with: Left

Measure	Movement
1-2	walk forward: left-right; two-step forward on left
3-4	repeat measures 1-2 beginning right
5-6	grapevine to left: side-behing-side, touch right in place; step right, touch left in place; step left, touch right in place
7-8	repeat measures 5-6 beginning right

FANCY FEET

Music: Tennessee Wig Walk (Decca #28846)
Formation: circle, facing counterclockwise
Time Signature: 2/4
Foot begin with: Left

Measure	Movement
1-2	walk forward: left-right-left-right; jump: apart-together-apart-together
3-4	walk beckward: left-right-left-right; left heel to side, step left in plave, right heel to side, right step in place
5-8	repeat measures 1-4
9-12	step-hop left, step-hop on right; one schottische: left-right-left, hop repeat beginning right
13-16	jump forward, clap, jump backward, clap; repeat walk in own counterclockwise circle: left-right-left-right; jump in place, clap, jump in place, clap

RAP SESSION FOR PRIVATE PRESCHOOL MOVEMENT-EDUCATION TEACHERS

Dephne Hall
Kids in Motion, Athens, Georgia

This rap session is designed for those who teach movement to children ages 2 - 5, outside of the public school setting. Come prepared to share the most successful aspect of your program as well as your most pressing problems.

THE AAHPERD HEALTH-RELATED FITNESS TEST

C. [illegible] G. Rankin Cooter
Georgia State University
Atlanta, Georgia

The AAHPERD Health-Related Fitness Test is currently being implemented nationally and several attempts to emphasize the need for more use of this test as a motivator and a part of the total physical fitness movement in our public schools is included. The basis for the inclusions of each test item and a discussion of the test, its purpose and usage is included. A discussion of future trends, the updating of norms, and a question and answer period are also included in the presentation.

CHILDHOOD PHYSICAL EDUCATION CERTIFICATION PRACTICES, PROBLEMS, PROMIES (K-8)

Hubert A. Hoffman
University of South Florida, Tampa

Certification for teaching has been used to admit graduates of teaching education programs to the practicing profession. Colleges and universities follow state certification guidelines in designing their professional preparation curricula. This paper explores current practices, problems with change, and promises for the future if state certification and teacher education programs differentiate among the varied roles performed by physical educators.

Certification and teacher education programs change slowly. As early as 1927 there was speculation regarding the need for differentiated curricula based on professional roles. The trend today appears to be even broader preparation for a variety of careers.

Problems exist with any change. Among those problems associated with differentiated certification and programs are those of: The teacher education institutions; public and private schools and other organizations employing certified personnel; and, of course, the prospective and practicing professionals.

What would the future be like if certification for childhood physical education became a reality? Individuals and institutions would have new identities. There would be more confidence in everyones work, at the college/university level, and among the practicing profession. New career paths would be identified. Most important, the goals, of contemporary elementary physical education would be reached for more children.

TEACHER BURN-OUT SEMINOR SESSION

George Graham
University of Georgia, Athens
Department of Physical Education

This will be a rap session related to the topic of teacher burn-out. Interested participants will have the opportunity to discuss feelings and ideas about teacher renewal, maintenance of enthusiasm for and about teaching, the formation of support groups and other thoughts and ideas of interest to the group in attendance. No formal presentation on teacher burn-out will be made.

AFTER-SCHOOL GYMNASTIC PROGRAM IDEAS

Camille McElroy
Spalding Drive Elementary School
Fulton County Schools

The gymnastics presentation will consist of the following:

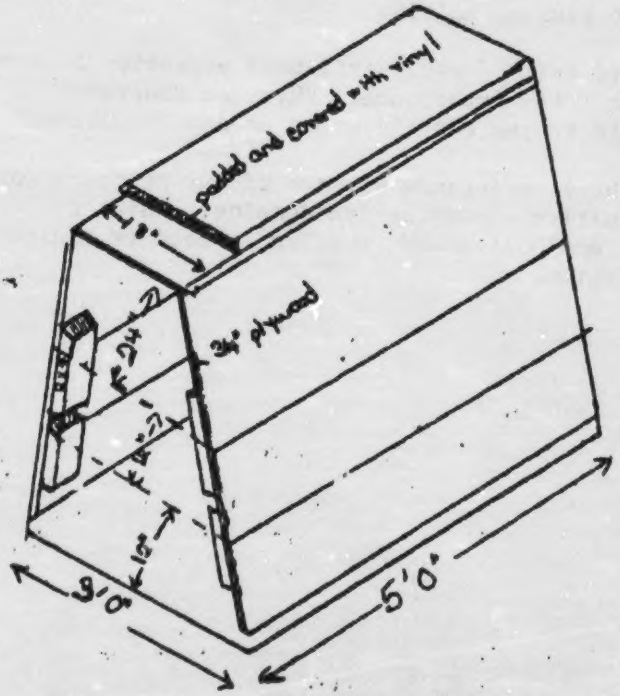
1. Overview of program
2. Slide Presentation
3. Demonstration of skills by Spalding Drive gymnasts

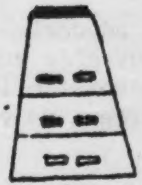
The first part of the program will consist of a general overview of the program. The following will be discussed:

1. Origin of program
2. Growth of program over the years
3. Age of students
4. Number of students in program
5. Size of classes
6. Time involved in program
7. Equipment used in program (bought and homemade)
8. Dress of gymnasts
9. Individual skills cards

The second part of the program will be a slide presentation consisting of slides of Spalding Drive gymnasts working on the floor, balance beam, uneven parallel bars, even parallel bars and vaulting box. In the background the gymnasts are expressing their personal attitudes toward gymnastics.

The final part of the program will be a demonstration by the gymnasts. Basic tumbling skills will be shown on the floor as well as skills on several pieces of equipment. Original, creative routines will be demonstrated by the gymnasts on the floor and apparatus.





End view showing handslot grips

Total cost of all materials $110

Swedish Vaulting Box

PHYSICAL ACTIVITIES THAT ENHANCE THE AFFECTIVE DOMAIN (K-8)

James H. Phillips,
Montana State University, Bozeman

What is there beyond children's initial exposure to cooperative play? What can you do to recapture and maintain the cooperative spirit among your children? In addition to introducing new activities and ideas, this session will enhance the physical educator's abilities and skills in composing, restructuring and introducing cooperative play specifically designed for your own curriculum. In respecting each child's dignity and promoting lifelong participation in physical activity it is important that a child's initial exposures to movement are positive. Therefore, the affective benefits one can experience in cooperative activities are certainly beneficial and positive.

STOP! LOOK! AND LISTEN!
MOVEMENT EXPERIENCES FOR PRE-SCHOOL CHILDREN

Gary Smith & Bill Stinson
USD #253 Division of HPERA
Emporia, KS Emporia State University

The Pre-School Physical Education program should provide a variety of today's experiences from which children learn.

Experiences will encompass development of:

1. Body Awareness
2. Spatial Awareness
3. Stimulus Response
4. Cooperativeness

Body Awareness- Busy Bee, Body indentification, Body points of support (5 large, 5 small), Statues, Balance

Spatial Awareness - Poison, increasing and decreasing space, far and near activities, Movement levels

Stimulus Response - Drum, Stoplight, Auditory recall, flashlight drills

Cooperativeness - Chairs, Dual Stunts, partner work with small equipment, small group problem solving

Physical Education in every form of early childhood education is hopefully an intergral part of that total experience. Physical Education instruction should thus contribute to the overall goals of any educational program.

We in physical education hope to include as part of our programs not only psychomotor, but also cognitive and affective domains. Physical Education should be constantly evaluating and revising as need is indicated to offer the most effective program.

Even though as physical educatiors we deal with children in a group setting, the individual child remains our greatest concern. Our programs are and should be predicated on the improvement of each child's awareness of his or her body and its movement. We think of ourselves as persons providing experiences from which children learn rather than teachers of activities. Each child's experience comes from learning from other children, the instructor, and oneself. To arrive at these ends, the following objectives are observed.

Each child should:

1. Have fun with their peers
2. belong to the group
3. improve concepts of personal skills and techniques
4. make a contribution to class and self

The activities presented in a pre-school program should emphasize and encourage active involvement for each pre-school child, promote the use of inexpensive materials and imaginative play, and effective use of available facilities. Along with activities being used for gross and fine motor development, ways in which to promote mental, social and emotional behaviors will be incorporated into gymnasium activity.

Active involvement of every child in our physical education program begins with organization procedures that allow us to keep the attention of the children and move quickly from one activity to another. The use of painted spots on the floor gives the children a definite place to go and sufficient space to move on or around without hindering others. Many of our exercises and movement experiences can be conducted in this fashion. Also, the spots are painted in a variety of colors and shapes to reinforce classroom concepts that are being learned.

Through the use of ordinary materials (such as balloons, newspaper, paper plates, sponges, ptoholders etc.) a very sound program of movement experiences can be presented. These materials provide the children with objects to move with propel and manipulate. Furthermore, children can enhance their imaginative and creative play skills with objects commonly found within their own home environments.

The use of a drum, a whistle, a flashlight, and other stimulating objects develop the use of the senses in exploring a movement environment through sound and light. Not only the imitation os founds or of light patterns can be developed but the behaviors of recall and memory can be challenged in responding to certain sequences of sounds and light. For example, we run high on hard beats, low on soft beats or stretch on one whistle, wiggle on a clap, freeze on two whistles.

Exercise should be presented in a manner suitable to the nature and needs of the children. Pre-schoolers have vivid imaginations, therefore our exercises are creative in nature. Instead of just stretching we "reach for the sky" or "pick an apple off the tree". Flexibility is emphasized in many of our exercises. Where as physical strength is accomplished through on-floor activities such as animal walks and climbing.

Much of our learning as young children is accomplished through play. Our games enhance the types of learning experiences that preschool children should be undergoing. Games are used to folster body.

CLASSROOM MANAGEMENT TECHNIQUES

Wayne Wiggins
Richmond County School System

It is my opinion that in order to have good classroom management a teacher needs to:

1. Provide an attractive, viable curriculum.
2. Provide instruction and meet the needs of the student.
3. Have a sound classroom management plan.

I will focus on the third, the classroom management plan. The foundation of the plan is that the teacher must master the following three competencies:

Discipline Competency #1

The teacher must at all times know what he/she wants the students to do.

Discipline Competency #2

The teacher must systematically set limits when the students do not behave properly.

Discipline Competency #3

The teacher must systematically reinforce the appropriate behavior of the students.

Handouts for classroom Management Techniques

CLASSROOM BEHAVIOR RULES

Students Will:

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________

F-41

Discipline Plan

If You Break A Rule

1st Time ______________________

2nd Time ______________________

3rd Time ______________________

4th Time ______________________

5th Time ______________________

Severe Disruption ________________

STUDENTS WHO BEHAVE WILL EARN

____

____

____

____

____

____

F-42

Sample Discipline Plan Letter To Parents

Dear Parent:

In order to guarantee your child, and all the students in my classroom, the excellent learning climate they deserve, I am utilizing the following Discipline Plan starting today.

My Philosophy:

I believe all my students can behave appropriately in my classroom. I will tolerate no student stopping me from teaching and/or any student from learning.

My Class Rules:

1. ______________________ 4. ______________________

2. ______________________ 5. ______________________

3. ______________________ 6. ______________________

If A Student Chooses To Break A Rule:

1st consequence ______________________________

2nd consequence ______________________________

3rd consequence ______________________________

Severe disruption ______________________________

Students Who Behave will Earn:

____

____

It is your child's best interest that we work together in relationship to his/her schooling. I will thus be in close contact with you reguarding your child's progress in my classroom. Please sign the tear-off and have your child bring it with him/her to school tomorrow. If you have any questions or comments, please feel free to call me or write them on the tear-off.

Sincerely Yours,

....

Dear

I read and understood the Discipline Plan for your classroom.

____

Parent/Guardian Signature

SKILLS WITH ROPES; WITHOUT JUMPING

Carolynn A. Mann
Clayton Junior College
Morrow, GA.

"If you want to know what children are like, watch their play.
"If you are concerned about what they will become, guide their play."
Vannier and Gallahue

Everyone has jumped rope and has succombed to the rhythmical challenge of turning the rope. The skill is too important to be left to learn the skill observing others. With rhymes and music, rope offers more than just economic cardiovascular fitness, but rhythm and music!

Most evidence suggests that rope skipping as a pastime is very ancient and was originally a boys game. In an 1850 text, girls were warned about blood vessels bursting in their heads from jumping "a certain number of hundred times," after their strength was exhausted.

With the 20th century, boys began moving to organized team sports, and jump rope skyrocketed to first place on a very long list of favorite girls activities.

Ropes - any lengths
Beginning skills -
- Walking - forward and backward-sideways
- In and OUt
- Rock
- Heel to heel
- Walk circled rope
- Geometric figures, numbers, or letters, walk
- jump from circle to circle
- Hop from circle to circle
- Move over raised rope
- Walk under raised rope
- Jump side ways down the rope
- Hop sideways down the rope
- Jump forward and backward over rope on ground
- Crossover
- Alternate feet, jump, skip
- Slide side ways
- Zig zag

BIBLIOGRAPHY

Dauer, Victor P., Essential Movement Experiences for Preschool and Primary Children, Chapt. 19, Burgess Publishing Company, 426 South Sixth Street, Minneapolis, Minnesota 55415, 1972.

Fowler, John S., Movement Education, Saunders College Publishing, 383 Madison Avenue, New York, New York 10017, 1981.

Physical Fitness Research Digest, Series 7, No. 4, October 1977, Presidents Council on Physical Fitness and Sports.

Jump for Health of it, American Heart Association.

Schurr, Evelyn L., Movement Experiences for children, (p. 506-507,p.496-498) Prentice-Hall Inc., Englewood Cliffs, New Jersey 07632, 1975.

Skolnik, Peter L., Jump Rope, Workman Publishing Company, 231 East 51st Street, New York, New York 10022.

EDUCATION GYMNASTICS (K-5)

Larry Satchwell
Grayson Elementary
Gwinnett County Schools

RATIONALE

Why educational gymnastics? What is educational gymnastics? How much does it cost? These are questions you might ask when considering what to include in your physical education curriculum.

Why? I'm not advocating that we throw out everything else to spend all our time on educational gymnastics. I'm not saying that we throw out traditional gymnastic forms either. If one goal of a well developed curriculum is producing an efficient, adaptable mover then as physical educators we must provide a wide variety of situations in which the child moves. Thus, we use a variety of methods and modes to teach ball handling skills. Dance should also be included in a well developed curriculum. We would certainly want different types of dance if we are going to be thorough, e.g. creative, clog, square, folk. So make room for educational gymnastics!

What? Educational Gymnastics does not grow to be the Olympic gymnastics we see on T.V. Just as softball does not grow up to be baseball. The two are related but each has it's own peculiarities.

According to Logsdon(1977):

> This approach, rather than emphasizing designated stunts to be performed and specific tumbling feats to be mastered by all children at the same time, centers its attention on awakening children to the full potential of the body as an instrument for movement and helping them develop individuality and versatility in gymnastics as they pursue their skill potential.

Cost? Yes it will cost. What worthwhile endeavor doesn't? You will have to invest your time and the children's time to make your mind and body grow.

Equipment? Some schools might already have some official Olympic gymnastics equipment. I did not. At Grayson Elementary we use benches, beams, bleachers, large wooden boxes, small boxes and Whittle climbing apparatus. (Whittle is sold by J.L. Hammet Co., 2393 Vaux Hall Rd., Union, New Jersey, 07083.) It is not essential to have large apparatus, but the level of performance has really improved since the PTA bought it for us.

I use the gymnastics apparatus in three ways. Gymnastics units usually start on the floor with or without mats. We then move to small apparatus set up at stations. The stations are used in one of two ways. First everyone in the class might have the same task to do on the different apparatuses, e.g. "Moveacross, or onto, the equipment showing different levels." Secondly each piece of apparatus might have a similar but different task related to the same theme. At one station it might be: "Get onto the equipment at one level and leave using another." At another station "Move your tummy through the levels as you move on the apparatus." The third way the apparatus is used is in mass. Most of the large apparatus is connected to each other by bars, ladders, beams, or benches. There are no stations per so because you view the arrangement as a whole. In this type of apparatus arrangement we would put together routines related to the theme. e.g. "Show a routine that has a good starting position in which your feet travel through all three levels. Don't forget a good finish position".

When setting up large apparatus keep in mind all the people in the class, from the little kid who is over weight to the child on the local club gymnastics team. Some of the apparatus should be high narrow surfaces, some high and wide, some low. There should be places to hang from, places that slant, places to climb. Climbing places help in the development of upper body strength. (Gymnastics is one of the few areas in the curriculum that develops upper body Strength.)

CONTENT

I use Logsdon, et. al. (1977) as my basic reference for developing the content. The eight themes used for organizing and developing the content for educational gymnastics are:

Theme 1 - Awareness of the Body and Its Parts (with emphasis on ways the body can move)
Theme 2 - Awareness of Space(with emphasis on areas, levels, directions, extensions, and pathways)
Theme 3 - Awareness of Time(with emphasis on body actions and activities)
Theme 4 - Awareness of Relationships(with emphasis on body shapes and actions of the body.
Theme 5 - Awareness of weight (with emphasis on activities of the body)
Theme 6 - Awareness of Flow and Continuity (with emphasis on selection and refinement of movement in sequences)
Theme 7 - Awareness of Relationship to Others (with emphasis on partner and small group work)
Theme 8 - Awareness of Rhythm (with emphasis on creating, repeating, and refining rhythm patterns in movement sequences)

CONCLUSION

I have purposefully left out sample units or lessons plans. If you have never before looked at educational gymnastics you will need to further investigate its potential for your children. Some references have been provided at the culmination of this paper. Educational gymnastics is no harder to teach than any other aspect of physical education. If you profess to be educating children to be effective, efficient, adaptable movers then you must include educational gymnastics in your curriculum.

How do you get started? you already have. Sell the program to yourself. Believe in it. Sell it to your students. Once they bit(and they will because they will because they will be having success and fun), sell it to the principal. Once the principal bites (and he will because he is for you and the kids), sell it to the PTA. Start small and add a piece each year. Make your own: have a parent make it. Don't give up! It might take years to develop. Don't tell me it won't work. I did exactly what I just told you to do.....it works if you work.

REFERENCES

Logsdon, Bette, et.al. Physical Education for Children: A focus on the Teaching Process. Philadelphia, Lea and Febiger; 1977.
Mauldon, E. and Layson, J. Teaching Gymnastics. London; MacDonald and Evans, 1965.
Morison, R. A Movement Approach to Educational Gymnastics. London; Dent, 1969.
Williams, J. Themes for Educational Gymnastics. London; Lepus Books, 1974.

F-46

MIDDLE SCHOOL INTRAMURALS

Tim Walsh
Dodgen Middle School
Cobb County Schools

Recent developments throughout the country have led to greater demands for programs for all pupils and not for the gifted few alone. If your school does not have an intramural program, has just started one, or has had an intramural program for a long time, we have some suggestions and ideas that may improve your program.

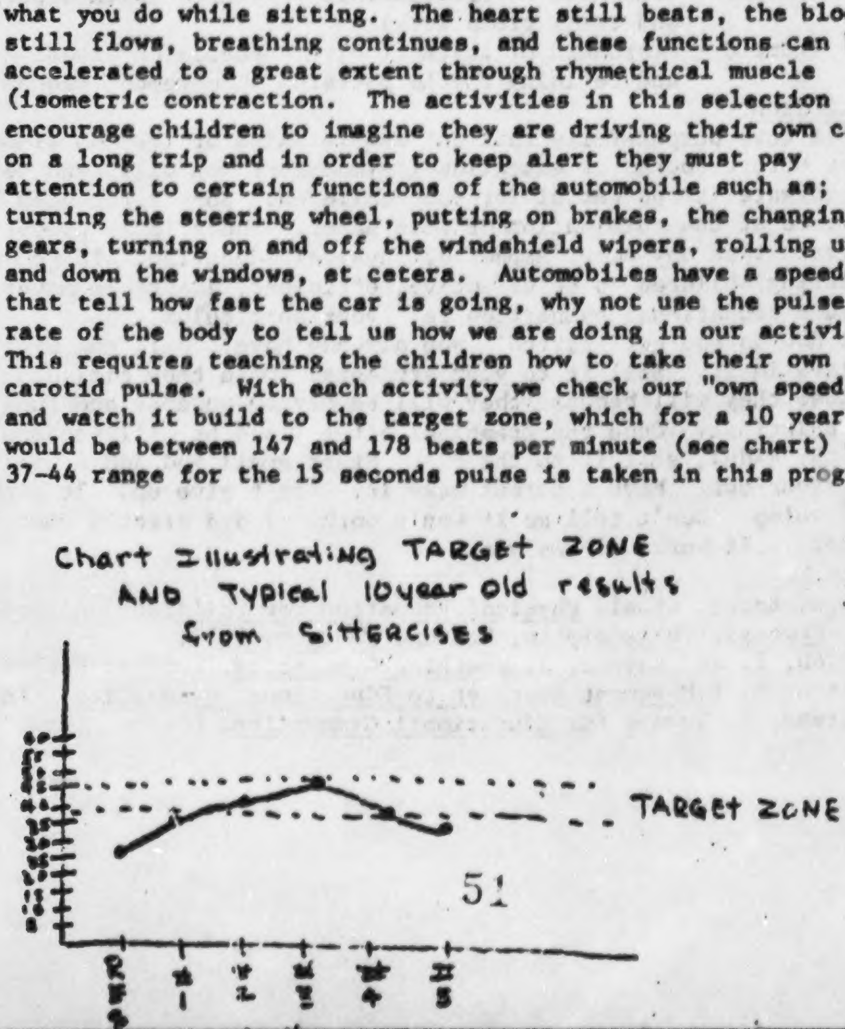
We will discuss how a school system supplements intramurals and how individual schools organize, supervise and record their year long programs.

SITTERCISES: AEROBIC ACTIVITIES FOR THE CLASSROOM

Billy Gober
Dekalb County Schools

Rationale: Who says you can't sit and keep fit? It's all a matter of what you do while sitting. The heart still beats, the blood still flows, breathing continues, and these functions can be accelerated to a great extent through rhymethical muscle (isometric contraction. The activities in this selection encourage children to imagine they are driving their own car on a long trip and in order to keep alert they must pay attention to certain functions of the automobile such as; turning the steering wheel, putting on brakes, the changing of gears, turning on and off the windshield wipers, rolling up and down the windows, et cetera. Automobiles have a speedometer that tell how fast the car is going, why not use the pulse rate of the body to tell us how we are doing in our activity? This requires teaching the children how to take their own carotid pulse. With each activity we check our "own speed" and watch it build to the target zone, which for a 10 year old would be between 147 and 178 beats per minute (see chart) or 37-44 range for the 15 seconds pulse is taken in this program.

Chart Illustrating TARGET ZONE
AND Typical 10year old results
from Sittercises



Introduction:

Have you ever been on a long trip in the car and gotten really tired and weary of riding? It can really get to you...you still have miles to go but you feel so restless. Have you ever thought about exercising instea of going to sleep? It works...and you can do it while you sit...in the car.

There are various muscle groups in the body that we can contract... that is make stiff...and have the same effect as exercising out of doors. Let's think for just a second on which muscle groups we can flex.

Try those in the legs...make the leg muscles firm and hard...hold for a few seconds...now relax. The muscles shorten becoming tense and stiff, this causes energy to be burned and the heart rate and breathing to increase... which is what happens in other exercises like running and swimming.

Before we go on we need to check the bodies speed while we are at rest to see if we can increase the heart rate while exercising. To do that place the fingers to the little groove in the side of the neck where the large blood vessels are that send blood to the brain. These are called carotid arteries and we can feel the heart beat as blood is pumped to the brain. When everyone has found it we will count the number of beats we feel for a given amount of time. (15 seconds) Ready? Start counting...STOP! Remember that number, that is the speed of your body at rest, we will check it after each activity to see how well we are doing.

Let's discover which other muscle groups we can flex, remember we made the legs stiff, what about the muscles in your hips, can you flex those muscles. That's the way some truck drivers look on a bumpy road.

Can you flex and relax the arm muscles...shoulders, stomach, neck, chest, hips, et cetera? Alternate right and left sides!

OK... we appear about ready to take a trip in our cars. Sit up and pretend you have the steering wheel in your hands. (paper plates can be used for the steering wheel if you wish.)

Let's preview some of the things we will do before the music begins. Using the following body parts we will:

Use our ARMS to
Turn steering wheel
Give arm signals
roll window up and down
Change gears
Open sunroof
Operate Windshield wipers

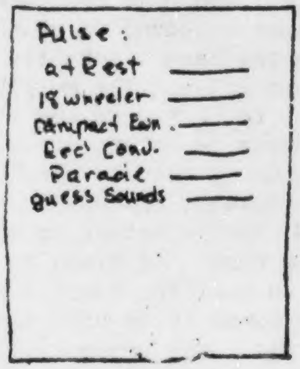
The HEAD will
Look side to side
Look up and down
Look around....

and FEET to
Push in the clutch/brakes
Rev the motor (tap toes)
Flex ankle on gas pedal
Blink light switch
Step on brakes

F-48

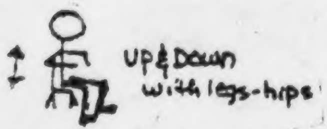
These are just a preview of some of the activities involved in sittercises, get ready to listen to my cues and follow the beat of the music. Remember at the end of each activity we will check our body speed by finding the carotid pulse.

Suggest that each participant have a 3 X 5 card for recording their pulse rates during the session

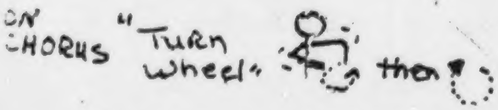

Pulse:
at Rest ____
18 wheeler ____
Compact Car ____
Rec' Cond. ____
Parade ____
guess Sounds ____

CUES

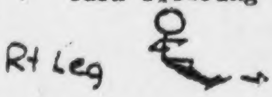
Band 1 - TRUCKDRIVER: Imagine yourself climbing into the cab of a 18 wheeler...!


Up & Down
with legs-hips

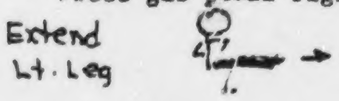
Bounce


ON
CHORUS "Turn
wheel"
then

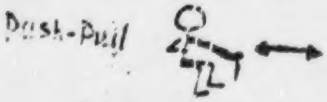
Turn steering wheel(right)back the other way



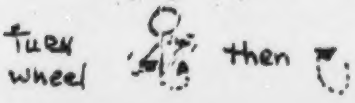
Press gas pedal right foot


Extend
Lt. Leg

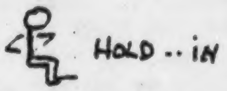
Press clutch in with left foot



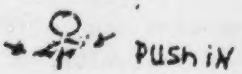
Change the gears a 18 wheeler has 21


Turn
wheel
then

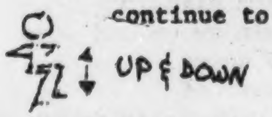
Turn wheel



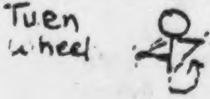
Hold stomach in - continue to breath



Press in on steering wheel to flex the chest muscles... continue to breath - hol

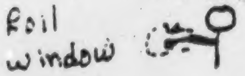


Bounce again

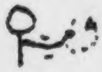


Turn steering wheel

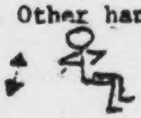
Back the other way


Roll
window

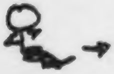
Let's roll the window down


Other window

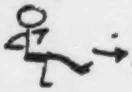
Other hand roll down window



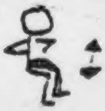
Bounce


Extend Rt. Leg

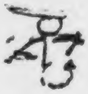
Press brakes...hard


Extend Lt. Leg

Clutch in...change gears

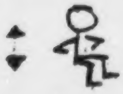


Bounce again

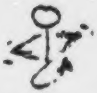


the Other way

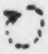
Turn steering wheel
Back the other way



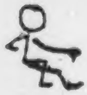
Bounce



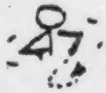
Turn steering wheel

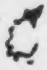


Back the other way



Change gears - clutch in

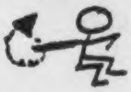



the Other way

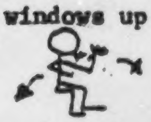
Turn steering wheel
Back the other way.

END - COUNT PULSE

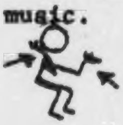
CUES
BAND 2 - COMPACT CAR IN THE RAIN


Roll window UP

Roll windows up


ARMS TOGETHER
BACK & FORTH

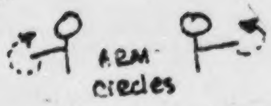
Windshield wipers going
swish back and forth in unison with
music.



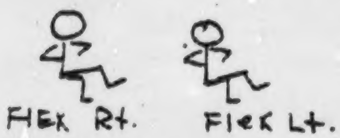
....Have you ever seen wipers that
go opposite?

TRY THAT!

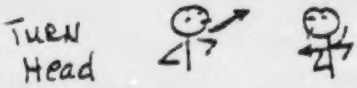
F-50


ARM
circles

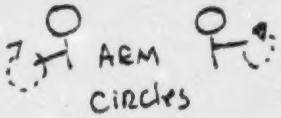
It has stopped raining...roll windows down right-big circles-left hand...


FlEX Rt.
FlEK Lt.

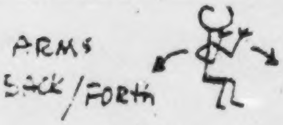
Flex the legs-alternate right leg ...left leg...right leg...left leg right leg...left leg...relax.....



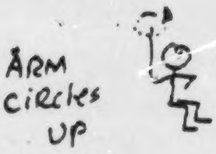
Look out window-left...right...left ...right...up...down...


ARM
circles

Raining again-roll the windows up again right side...left side...


ARMS
BACK/FORTH

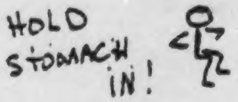
Can you hear it raining? Windshield wipers!


ARM
circles
UP

Windshield wipers opposite? Roll sunroof down---hurry

CUES

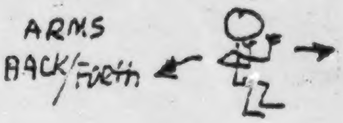
BAND 2 - COMPACT CAR IN THE RAIN


HOLD
STOMACH
IN!

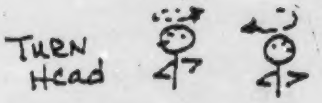
Make the stomach tight...don't hold your breath...hold stomach in...keep breathing

Very good release - return to steering wheel

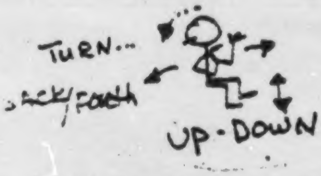
Oh is it raining again


ARMS
BACK/FORTH

Wipers going!



Look to left...to the right

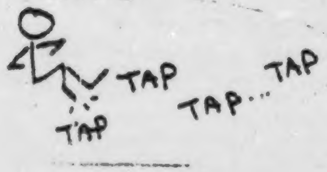

TURN..
BACK/FORTH
UP-DOWN

Bounce...3 things at one time

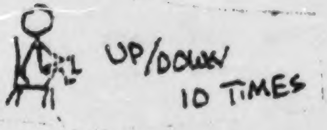
CHECK PULSE

CUES
BAND 3 - RED CONVERTIBLE

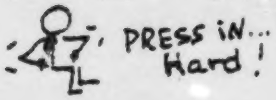
Check the motor out---but revving motor


TAP
TAP...
TAP
TAP

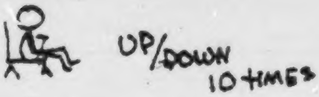
Tap the toes....


UP/DOWN
10 TIMES

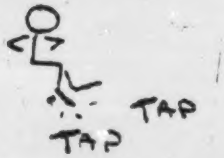
Hold stomach in..keep the motor going
UH OH! trouble with the car...stop
the motor and let's Jack it up. Grip
sides of seat
Lift...1,2,3,4,5,6.7,8,9 ,10


PRESS IN...
Hard!

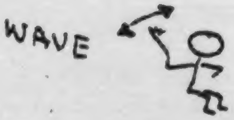
Get the wrench and lets tighten a nut
Turn hard...hard...hard


UP/DOWN
10 times

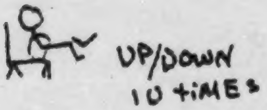
Now lets let the car down
Down...1,2,3,4,5,6,7,8,9,10



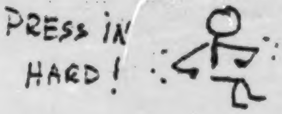
Well lets check the motor again....
Rev the motor(toe taps) sounds good!



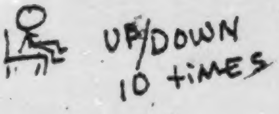
Wave to the folks on the street
Keep the motor running....


UP/DOWN
10 times

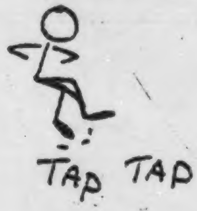
OH NO! Motor trouble again
Lets jack the car up again....
1-2-3-4-5-6-7-8-9-10


PRESS IN
HARD!

Turn the wrench...lets loosen the nut...hard
Make the arms stiff---turn hard.


UP/DOWN
10 times

Let the car down...1-2-3-4-5-6-7-8-



Check the motor again...Rev the motor--lets hear it run...slow

Fast......slow....

CHECK PULSE

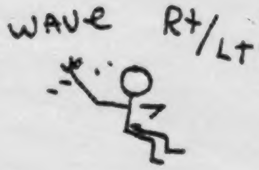
F-52

Cool Down

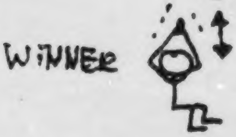
CUES

BAND 4 - THE PARADE

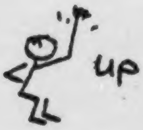
Imagine you are riding in a float in the big parade...listen to the band...wave to the crowd.



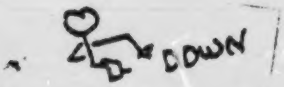
Wave right....wave left

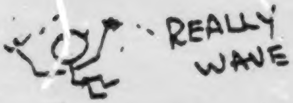


Give the winners sign

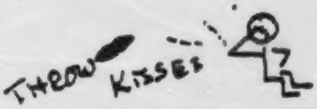


Wave to people up in buildings





Down on the street
OH..the review stand...really wave...



Throw kisses to crowd.

CHECK PULSE

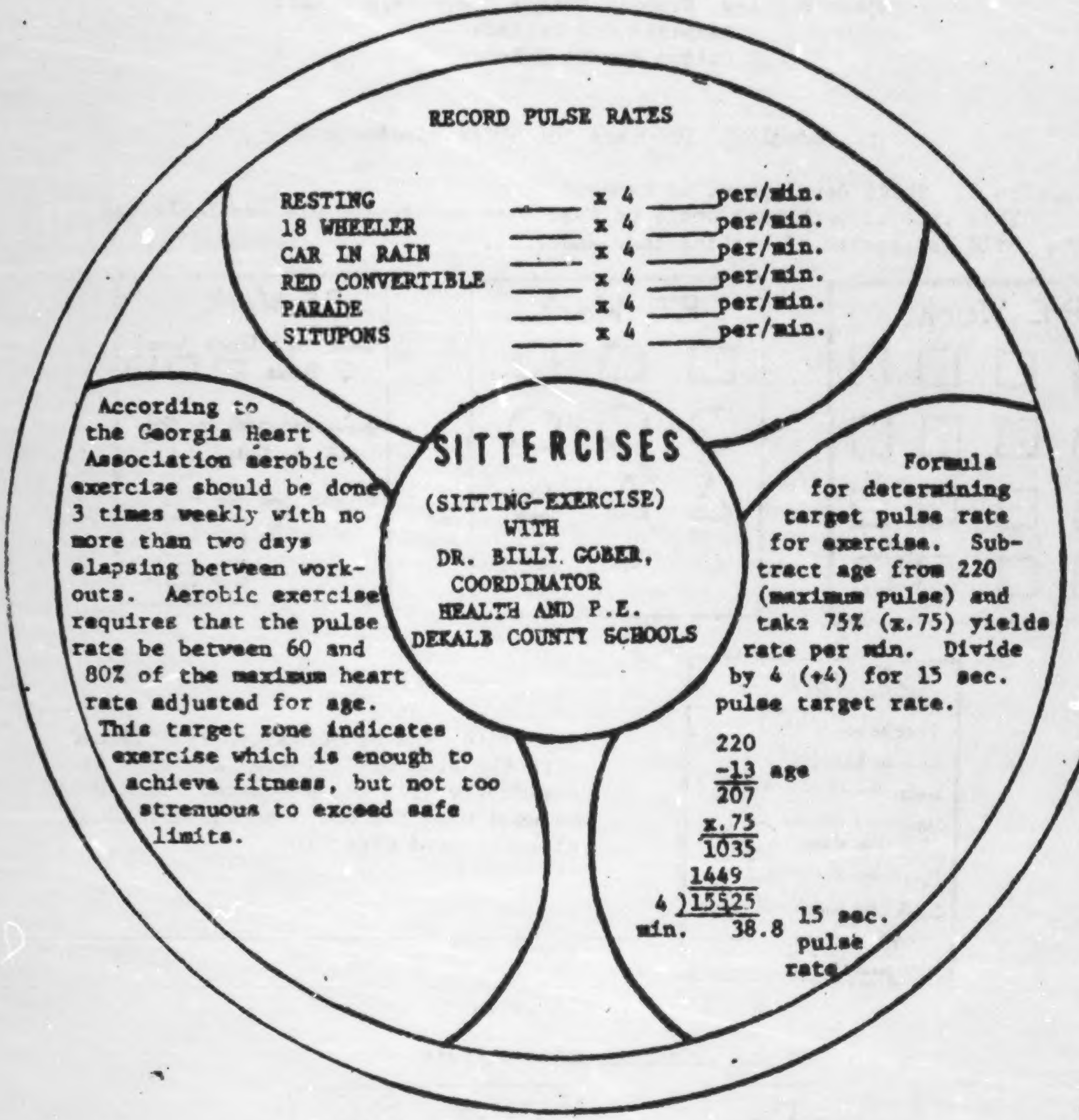
BAND 5 - OTHER SITUPONS SITUATIONS:

In this selection you will hear some sounds that will take you out of the automobile and into another form of travel. As soon as you recognize the sounds demonstrate with your body actions how you would really be if this were true.

30-40-seconds each

Taking off in jet plane - sit back, grip arm rest
Slow train - jiggle body relax
Sailboat - sway - side to side
Beach - sit back- face into sun
Wagon train out west: sway, jiggle up & down.

CHECK PULSE



RECORD PULSE RATES

RESTING ____ x 4 ____ per/min.
18 WHEELER ____ x 4 ____ per/min.
CAR IN RAIN ____ x 4 ____ per/min.
RED CONVERTIBLE ____ x 4 ____ per/min.
PARADE ____ x 4 ____ per/min.
SITUPONS ____ x 4 ____ per/min.

According to the Georgia Heart Association aerobic exercise should be done 3 times weekly with no more than two days elapsing between workouts. Aerobic exercise requires that the pulse rate be between 60 and 80% of the maximum heart rate adjusted for age. This target zone indicates exercise which is enough to achieve fitness, but not too strenuous to exceed safe limits.

SITTERCISES

(SITTING-EXERCISE)
WITH
DR. BILLY GOBER,
COORDINATOR
HEALTH AND P.E.
DEKALB COUNTY SCHOOLS

Formula for determining target pulse rate for exercise. Subtract age from 220 (maximum pulse) and take 75% (x.75) yields rate per min. Divide by 4 (÷4) for 15 sec. pulse target rate.

220
-13 age
207
x.75
1035
1449
4)15525
min. 38.8 15 sec. pulse rate

WITH GRATEFUL APPRECIATION
TO MR. RICHARD CANTRELL,
DEKALB COUNTY MEDIA CENTER,
FOR THE AUDIO-VISUALS USED
IN THIS PRESENTATION.

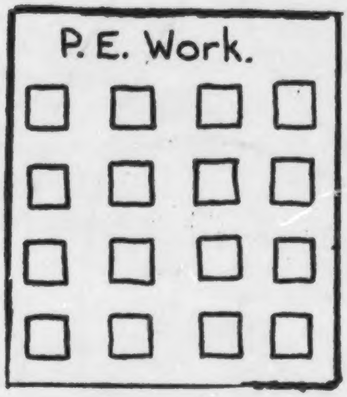
THEY WANT TO PLAY TOO! BUT WHAT CAN I DO?

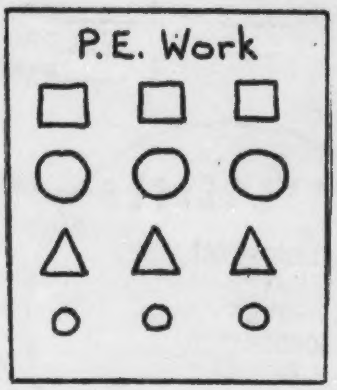
Jolyn deLauder, Coordinator
Donna Boggs, Parklane Elementary School
Sujean Bradley, Kimball Bridge Elementary School
Adaptive Specialists
Fulton County Schools

Individualized Programs for Skill Development

Section 1: Skill Development worksheets

This type of worksheet would be used when no helpers are available and the child is capable of working independently.





P.E. Work

Walk the balance beam 5 times. ☐ ☐ ☐

Jump forward to the wall 1 time. ☐ ☐

Bounce the big ball 10 times. ☐ ☐ ☐ ☐

P.E. Work

Scooterboard ☐
Balance board ○
Strike the hanging ball ☐
Climb and descend the steps ○
Mountain climber ☐
Catch the beachball ○
Situps ☐
Wallpushes ○

This type of worksheet is utilized with the aide of "helpers" who work individually with the students. This would be used when the child needs individual attention and direction.

Section 2: Individualized Exercise Circuit

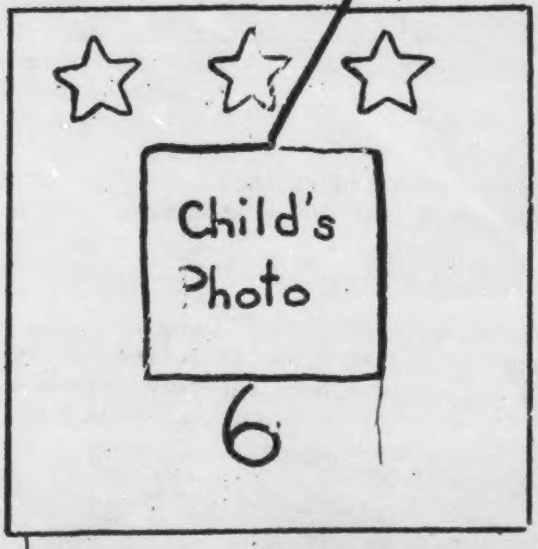
Exercise Card			Jim	
1	●			25
2	●			30
3	●			10
4	●			1 min
5	●			15

Exercise Card			Mike	
2	●	●	●	10
3	●	●	●	5
4	●	●	●	15 sec.
5	●	●	●	5
1	●	●	●	7

JOGGING CLUB

David	XXXX OOO XXX OOOO XXXX
Jim	XXXXXX OOOO XXXXX OOOOOO X
Sue	XOO XX OO XX

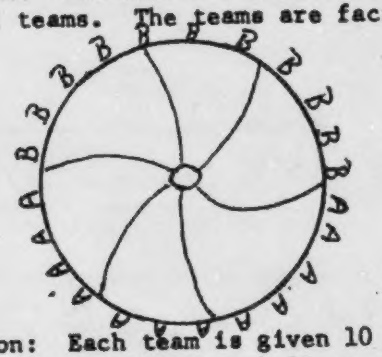
SUPERSTAR!



Parachute Games for the Handicapped

Game 1: Parachute Volleyball

Objective: To increase upper body strength while improving socialization skills through game participation.
Equipment: Parachute and beachball (or other light weight ball).
Formation: Students are lined around the parachute and divided into two equal teams. The teams are facing each other.

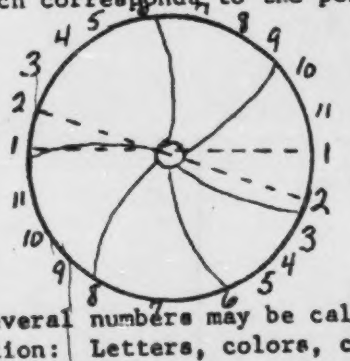


Action: Upon command to begin play the students shake the parachute vigorously with the objective of getting the ball to bounce off the parachute on their opponent's side. Points are scored by a team everytime the ball leaves the parachute on their opponent's side. The first team to score 15 points is declared the winner.

Variation: Each team is given 10 points at the beginning of the game. The object is to keep the ball on the parachute. When a team allows the ball to bounce off on their side, they lose one point. At the end of the game the team retaining the largest number of their original points is declared the winner.

Game 2: Number Exchange

Objective: To improve spatial awareness by manuevering themselves and their wheelchairs around others.
Equipment: Parachute
Formation: Students are lined around the parachute and divided in half as they are in Parachute Volleyball. The students are then given a number which corresponds to the person across from them.

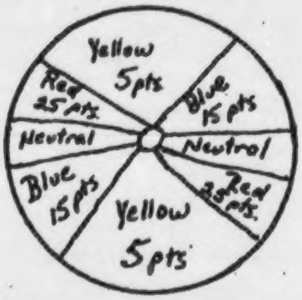


Action: Upon the command, "Lift", the students lift the parachute over their heads. A number is called and the student bearing that number runs under the parachute exchanging places with the person bearing the same number. For example; if the number "1" is called, the two number "1's" run under the parachute to the vacant "1" spots. As spatial awareness increases several numbers may be called at once.

Variation: Letters, colors, cartoon characters, etc. maybe used instead of numbers.

Game 3: "Perfect Score" Parachute

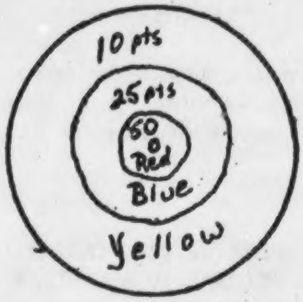
Objective: To build cooperation skills among students working on a task.
Equipment: Parachute (marked as shown in following diagram) and a bean bag.
Formation: Students are lined around the parachute and divided into two equal teams.



Action: The team selected to go first, shakes the parachute vigorously to make the bean bag land in one of the marked spaces opposite them, while the opposing team holds their side of the parachute still. As soon as the bean bag touches the chute on the oppossing side the whistle is blown and points counted. The game continues, swapping turns until one team reaches 100 points without going over 100. (If a team scores more than 100 points, they must begin again with zero points.)

Game 4: Bulls-eye Parachute

Objective: To improve cooperation skills amoung students working together on a task.
Equipment: Parachute (Marked as in diagram below) and a light weight ball.
Formation: Students are lines around the parachute.



Action: To score the number of points shown on the bulls-eye, the students must make the ball roll one complete time around the point circle. Students begin with the 10 points circle. Students begin with the 10 points circle, if completed they move to the 25 points circle, then to the 50 point circle. Students compete with themselves as a group to get a higher score each time.

Variation: Two teams are formed. The teams take turns to play the game and win points. The team acquiring the highest number of points win.

Hand-Eye and Space Awareness Activities for the Handicapped.

Horizontal Line Toss

Equipment: Three hula hoops (1 each red, blue, yellow) and 3 bean bags.
Formation: Hoops are placed side by side in a horizontal line.
Action: The student is requested to toss a bean bag into a specific colored hoop. Upon successful completion of each task the student is rewarded. A point system may be used so that several tasks are completed before the reward is given.
Task Progression: 1) toss all three bean bags in center hoop 2) toss all bean bags in right hoop 3) toss all in left hoop 4) toss 1 bean bag in each hoop starting from right to left 5) toss 1 bean bag in each hoop progressing from left to right.

Vertical Line Toss

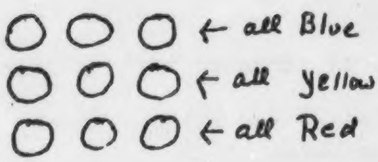
Equipment: Three hula hoops (1 each of red, blue, yellow) and 3 bean bags.
Formation: Hoops are placed side by side in a vertical line.
Action: The student is requested to toss the bean bags into a specific colored hoop. The task progression should be from the bottom hoop up to the top.

F-58

Tic-Tac- Toe Toss

Equipment: Nine hula hoops (3 each of red, blue, yellow) and ten bean bags (5 red and 5 green).

Formation: The hoops are placed in the square of a tic-tac-toe grid. Each horizontal line of the square grid should be 3 hoops of the same color. Top line - blue, middle line - yellow, and bottom line - red.



Action: Students are divided into 2 equal teams. One team being the X's - red and one team being the O's - green. From a line marked 3' ft. from the red hoops (bottom line of square) a student tosses his bean bag into a hoop. Each team alternates turns to toss until one team gets tic-tac-toe and wins.

Variations: 1) people tic-tac-toe 2) all using the same colored bean bags and a tic-tac-toe grid on the black board is used to distinguish X's from O's 3) 3D tic-tac-toe each line of hoops is placed at a different height.

A UNIVERSITY BASED PRE-SCHOOL MOTOR DEVELOPMENT PROGRAM WITH IMPLICATIONS FOR PROFESSIONAL PREPARATION RESEARCH AND COMMUNITY SERVICE

Milton R. Wilder & Stephen J. Virgilio
University of New Orleans

The Pre-School Motor Development program is sponsored by the Department of Health and Physical Education and the Metropolitan College at the University of New Orleans. This innovative laboratory setting provides four specific objectives, the first of which is the development of neuromuscular skills and physical fitness for children 2½ to 5 years of age. The second is to provide university graduate and undergraduate students in early childhood and elementary physical education an opportunity to teach and observe pre-school age children in a laboratory environment. The third objective of the program is research. Currently, there are five studies in progress, involving blood pressure and percent body fat, strength, self-concept, rhythms and teaching behavior. Graduate and undergraduate students are specifically involved in the investigations and data collection, giving them first hand experience and knowledge of research procedures as opposed to hypothetical research exercises. The final objective is community service. At the onset of the program, the parents of the pre-schoolers are given a one hour slide presentation, describing various aspects of pre-school development. Bi-weekly lectures are also given to parents describing specific components of motor skills. The staff also works closely with area nursery and pre-schools, including the Greater New Orleans Association for the Education of Young Children. At least five workshops a year are given throughout the metropolitan area to teachers and aids who work in day-care centers and pre-schools. These workshops consist of practical developmental activities that can be facilitated with limited equipment. The program is offered each semester for ten weeks. Children attend twice weekly and meet for one hour each session. Due to overwhelming demands the program enrolls two groups. Group one meets on Monday and Wednesday and group two on

Tuesday and Thursday. The total enrollment for both is 60 students. A ratio of one teacher per five students is strictly maintained. The primary thrust of the program includes the teaching and learning of cognitive, affective and psychomotor skills. The curriculum is designed around a wide variety of objectives. The teachers are trained to use a guided discovery, problem-solving approach to teaching methodology. An emphasis is also placed on a humanistic educational philosophy. The staff believes that we must provide a relationship of trust and responsibility between our teachers and preschoolers, and must view each child as a unique thinking, feeling and moving human being.

GAMES ANALYSIS DESIGN: MATCHING GAMES TO CHILDREN'S NEEDS AND INTERESTS

Tom Ratliffe
University of Georgia

Traditional, predesigned games have made it difficult to meet the educational goals of skill development, knowledge and understanding of movement concepts, and of the development of decision-making skills. The games analysis design offers a model to adapt games to meet the specific objectives of the teacher. The framework developed by Morris (1980) is presented below. Each category can be manipulated to get the desired results. In the conference session the games analysis design will be used with the c class for the purpose of developing the skills of throwing and catching. An initial game will be played and then modified several times to give the participants experience in using the games design grid. Other ways of changing the categories to develop specific educational goals such as decision-making practice, cooperative behavior, knowledge of game concepts, etc. will be discussed. An opportunity will then be given for small groups to use the model to design their own game using striking as the purpose.

The games analysis model has value for both the teacher and the students. It encourages the teacher to consider the specific ingredients of a game and it provides the framework to make purposeful changes. The model helps the student understand how a game is designed and offers the opportunity for students to make changes to suit their needs and interests.

Games Analysis Model

number of players	equipment	how players move	organizational pattern	rules	purpose

References

Mauldon, E. and Redfern, H.B. Games teaching. London: MacDonald & Evans, 1969.

Morris, G.S.D. How to change the games children play(2nd ed.) Minneapolis: Burgess, 1980.

Riley, M. Games and humanism. Journal of Physical Education & Recreation, 1975, 46, 46-49.

Werner, P. A Movement approach to games for children. St. Louis: C.V. Mosby, 1979.

EFFECTS OF AEROBIC ACTIVITY UPON CARDIOPULMONARY FITNESS LEVELS IN CHILDREN (4-6)

Leon Greene, University of Kansas

A three year research project involving fourth, fifth, and sixth grade boys and girls was conducted in the Shawnee Mission Kansas School District in order to determine the effects of aerobic exercise upon cardiopulmonary fitness levels. Boys and girls from one school served as the experimental or treatment group and boys and girls from another school participated as the control group. All subjects were normally developing children. The total number of subjects was 180.

The treatment group was administered a specially designed aerobic activity program three days a week, 15 minutes per day, for seven months each academic year during the three year period of the study. This program was in addition to the regular physical education program. The control group participated in the regular physical education program with no specific fitness program. The treatment program consisted of movement exploration activities, gymnastics, Vitae Park activities, aerobic rhythms, and jogging/running activities.

Pretesting and posttesting was conducted each year of the study. Parameters under study were: resting heart rate, blood pressure, cardiac function, lung capacity, and aerobic capacity. All testing was conducted in an elementary school, therefore all measurements had to be appropriate for a field-based setting. All personnel who administered the testing phase were trained to do so in a reliable manner.

A two-way analysis of variance was the statistical procedure used to analyze the data that was obtained. A separate data analysis was made for each year the data were obtained. Significant findings were reported at the .05 level of confidence. Significant changes during the three year period of the study were:

1. A decrease in resting heart rates of children in all three grade levels of the experimental group as compared to children of the same grades in the control group.
2. Positive variations in the cardiac function of the fifth and sixth grade children in the experimental group as compared to children in the same grades of the control group.
3. Increases in the aerobic capacities of fourth, fifth, and sixth grade children in the experimental school as compared to children in the same grades of the control group.
4. No changes in blood pressures of the subjects in either group.
5. Increases in the vital capacities of fifth and sixth grade children in the same grades of the control school.

These findings have direct implications for the future of physical fitness in elementary school children. Of particular significance, is the fact that the data collected were obtained from a field and/or practical setting. Also, it is most important that the results pertain to children.

DANCE, DEVISE AND DELIGHT

Susan B. Johnson
State Physical Education Assistant Director
Raleigh, North Carolina

See Saturday Proceedings.

F-62

CREATING WITH ART, MUSIC AND MOVEMENT or YOU TOO MAY BE A SYNESTHETE

Peter Werner, University of South Carolina
Nell Sins, University of South Carolina
Lynn DeBauche, Benedict College

The interrelationships of arts in the education process does not have to imply the relinquishing by each discipline of the important task of instilling the principles and elements of its particular art form in the teaching process. What is suggested, through the obvious similarities of arts concepts, is an occasional team-taught unit in which the overlapping arts components are made evident and recognizable to students. "Students should not be taught a way of knowing. They should have encounters with many ways through many different kinds of media, and they should develop a repertoire of approaches." (Goodlad, 1980)

Creativity can be the syntheses of existing information drawn from many banks of knowledge. Arts teachers can help develop this ability to synthezide through revealing how each discipline, with its discrete properties, can interweave with others.

For some people, a form of arts synthesis is a lifelong experience. These Synesthetes see colors in musical tones and vowel sounds. Many musicians who are not synesthetic associate colors with tones, passages of music, and even with composers (Beethoven's music is blue, many musicians agree, and Debussy's blue-green). Of interest to educators is the belief by researchers that many more children than we realize are synesthetic and lose this individuality as they mature. If this is true, the suggestion is clear that the relatedness of arts is natural, at least in the sensual processing of young children.

Expressions in music, art and movement are composed of elements combined or organized in such a way as to be satisfying. The elements, or "vocabularies" of these expressions have recognizable characteristics, and, in many instances, one may find simularities among them, and their organization. The visual element, line, for instance, may also be considered to be an element of music and movement as well, as in a melody line, and in a sequence of motions. In each of these arts, the line used may have a characteristic of, say, agitation, and be organized with, for instance, strong central emphasis. In achieving a correlation of the art forms, attention to a meaningful relationship among the elements and their organization will cause each to support the whole of an expression.

The chart in the handout attemps to show the ways in which many principles and elements of the three disciplines of visual art, movement and music, overlap in concepts and often in terminology. (See next page.)

F-61

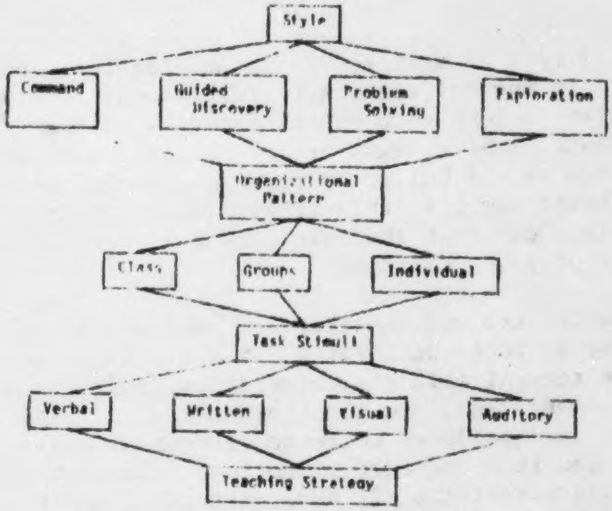
A TEACHING STRATEGY MODEL:
THE INTEGRATION OF ORGANIZATION AND TEACHING STYLE (K-8)

Carl Gabbard and Jim Butts
Texas A&M University, College Station

The aim of this paper will be to present a teaching strategy model which describes the integration of various organizational patterns and teaching styles. Clarification of the model will be enhanced through an explanation of commonly utilized, yet many times misunderstood terms. Illustrations of the model revealing teacher options (instructional diversity) will also be provided.

STYLE AND ORGANIZATION MATRIX

Teaching Strategies


Style
Command
Guided Discovery
Problem Solving
Exploration
Organizational Pattern
Class
Groups
Individual
Task Stimuli
Verbal
Written
Visual
Auditory
Teaching Strategy

CREATIVE, INEXPENSIVE EQUIPMENT AND ITS USE IN THE ELEMENTARY PHYSICAL EDUCATION CURRICULUM (K-8)

Jim L. Stillwell, Pittsburg State University, Kansas

The presentation deals with young children. Also included are selected movement activities and uses for the equipment. The equipment includes the homemade balance beam, mini-trampoline, vertical jump board, bread bag jump ropes, stagecoach, scooters, barrell staves, milk cartons, scoopball, aluminum hurdle, newspapers, pouches, colored bands, wrist developer, wands, Lacrosse racquet, pick-em-ups, pogo squares, spinning target machine, ladder tournament board, and task cards.

VISUAL ART	MOVEMENT	MUSIC
Time Knowledge of span of years enable comparison of time frame or span of years (also exhibited in conceptual art, earthwords, happenings, etc.)	Time Sudden or fast, sustained or slow	Time Tempo: fast, slow, getting slower, etc.
Color That which we perceive when our eyes sense the waves of visible light reflected from a surface--can range from light to dark, bright to dull, warm to cool, monochromatic. Can express mood, feeling, emotion.	Color (Expression) Mood, feeling, emotion	Color Tone color: the characteristic quality of sound that distinguishes one voice or musical instrument from another. It is determined by the harmonics of the sound (vibrations). The tones of the French horn are often referred to as "golden;" the tones of the flute as "silvery." (Psychology Today; see bibliography) Musicians and nonmusicians report a correspondence between soft sounds and dim, dark images, and loud sounds and bright images.
Shape Any area defined by line, color, tones or the edges of forms. Shapes can be geometric or organic. Descriptive terms: curved, angular, positive, negative; light, heavy, smooth, textured; static dynamic.	Shape Straight, curved, angular; symmetrical, asymmetrical. May refer to one body or a group.	Shape A musical melody or line can be "straight" or "curved" and consist of leaps ("angular"). Various components of music can be symmetrical or asymmetrical; indeed the entire form may be either.
Balance Symmetrical, asymmetrical, radial	Force Weak, light, strong, heavy	Dynamics Loud, soft, accented, legato (smooth)
Texture Surface quality: scratchy, soft, furry, rough, smooth		Texture Thick, thin (monophonic, homophonic, polyphonic)
Theme Emphasis	Theme Focus, objective or purpose of movement	Theme A melody which may or may not represent an idea (such as Leia's theme in Star Wars). This melody returns from time to time and may be altered or metamorphosed but it still is recognizable.

Line A pathway made by a pencil, pen, crayon, or other drawing object; also anything thin or long such as a wire or string or tall thin tree. Descriptive terms: wiggly, diagonal, curved, broken, wavy.	**Pathway** See Space below. Air or floor patterns-straight, diagonal curved - may be a body shape or a path executed by a body part or whole body.	
Space An element of design that indicates areas in a drawing (positive or negative) and/or the feeling of depth in a two-dimentional work of art. Descriptive terms: small, open, large, forward, back, around, under, behind.	**Space** In movement, one has personal space, which is that around his own body; and one can move in general space, which is that space beyond his body. In space one moves in directions (forward, backward, sideways, up, down) and pathways (direct, curved, diagonal) plus levels (high, medium, low).	**Space** While music, by its nature, does not convey specific spacial ideas, it can convey the feeling of space through the use of the whole tone scale with conventional instruments or through the use of reverberation on the synthesizer.
	Relationships The relation of people to objects or other people in movement (on, off, over, under, around; also near, far, face-to-face, back-to-back, meet, part, mirror, match).	
Rhythm and Movement The use of repetition to achieve movement and rhythm in 2-and 3-D design. Physical movement takes place in mobiles and other air and motor driven works.	**Rhythm** Beat or regular occurance of a movement or sequence of movements.	**Rhythm** The regular recurrence of accented beats. Music may also be arhythmic, as would be a mobile in art work which was at the whimsy of air currents.
Form This term usually refers to 3-dimensional works of art and architecture, and implies weight and solidity.	**Form** Pattern or sequence of movements; beginning, middle, end; may be repeated.	**Form** The combination of compositional techniques in a given section of music or in the entire piece. Examples: ABA form, rondo form (roughly, ABACADA)

SOCCER IDEAS (4-7)

James E. Cooper III, DeKalb County Schools

I. Introduction
II. Basic Rules, safety hints, and position
III. Skills
  a. Side of the foot kicks
  b. Side of the foot traps
  c. Traps out of the air
    1. Instep
    2. Thigh
    3. Chest
  d. Instep kicks
IV. Restarts
  a. Throw-ins
  b. Goal-kicks
  c. Corner-kicks
  d. Free kicks
V. Drills and games
  a. Dribbling
  b. Passing
    1. Stationary
    2. Moving
    3. Keep away
  c. Modified games
  d. Full games
  e. Plan B - What to do if it rains
VI. Conclusion

LEARN BY DOING

MOTIFS ARE MOVEMENT MODULES

Jennifer A. T. Wall
McGill University, Montreal, Quebec, Canada

Learning to read and write movement notation should be part of any dance course, in the same way that reading music notation is part of learning music. Labanotation is used universally in a variety of disciplines, biomechanics, therapy, professional dance to name a few and is probably the most accurate system available.

Students of all ages can quickly learn to read a simplified form of Labanotation, Motif Writing, and be given the challenge of incorporating written motifs into their own dances. There is still plenty of room for individual interpretation of these motifs, yet the basic structure is already there.

From observations of students creating from simple notation, it has been seen that movement patterns are often more sensitively designed and a greater body and spatial awareness developed.

SYSTEMS OF DANCE NOTATION

1. Ancient Egyptians may have used hieroglyphs to record their dances.
2. Romans notated salutatory gesters.
3. Two manuscrips in the municipal archives of Cervera, Spain--second half of 15th century.

4. First book to define steps - Thoinet Arbeau's ORCHESOGRAPHIE, 1588.
5. First fully fledged system developed by Raoul Feuillet (based upon previous work by Beauchamp) and published 1700.
6. Arthur Saint Leon, STENOCHOREGRAPHIE, 1852.
7. Modified by Albert Zorn, 1887.
8. Vladimir Stepanov, 1928.
9. Margaret Morris, 1928.
10. Rudolf Von Laban, 1928.
11. Joan and Rudolf Benesh, 1956
12. Noa Eshkol and Abraham Wachmann, 1958.

LABANOTATION

1. Means of recording movement for posterity.
2. Means of analysing movement in any sphere of life.
3. Universally applicable standardized terminology monitored by the International Council of Kinetography Laban.

MOTIF WRITING

A general statement to which detail can be added until it becomes a fully structured description of the sequence.

BASIC RULES

1. Read the score from the bottom of each staff.
2. The duration of an artion is indicated by the length of the symbol.

BIBLIOGRAPHY

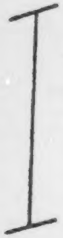
Huthinson, A. Labanotation 3rd Edition, New York: Theatre Arts Books, 1977.

Suggested Readings

Kinkead, M. Elementary Labanotation. Palo Alton, California: Mayfield Publishing Company, 1982.
Preston-Dunlop, V. Readers in Kinetography Laban, Series B, Books 1, 2, 3, 4. London: Macdonald & Evans Ltd., 1967.
Wall, J. "Motif Writing." CAHPER Journal, Vol. 46 No. 2, November-December, 1979, pp. 26,27. (Correction in Vol. 46 No.3, January-February, 1980, p. 36.)

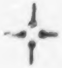
Address

The Dance Notation Bureau
5[illegible] Eighth Avenue
New York, New York 10018

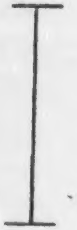


TRAVEL CLOCKWISE

MAKE A CURVED PATHWAY

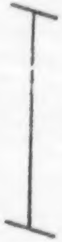


PINS INDICATE AMOUNT OF CIRCLE



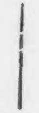
TRAVEL

MAKE A STRAIGHT PATHWAY

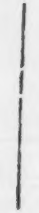


TRAVEL ANTI-CLOCKWISE

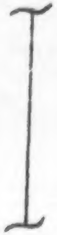
MAKE A CURVED PATHWAY



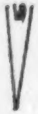
AN ACTION LASTING HALF AS
LONG AS THE PREVIOUS ONE



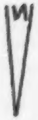
A WHOLE-BODY ACTION



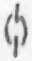
TRAVEL
MAKE ANY PATHWAY



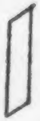
EXTEND
VERY MUCH



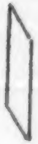
EXTEND



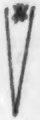
JUMP



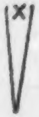
TURN TO THE RIGHT



TURN TO THE LEFT

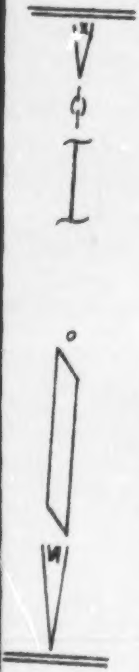


CONTRACT
VERY MUCH

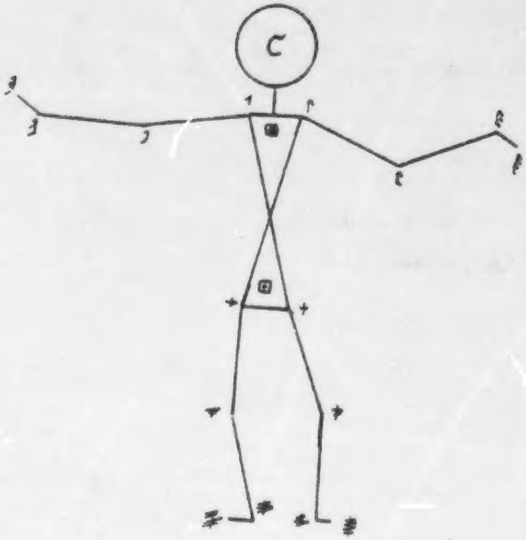


CONTRACT

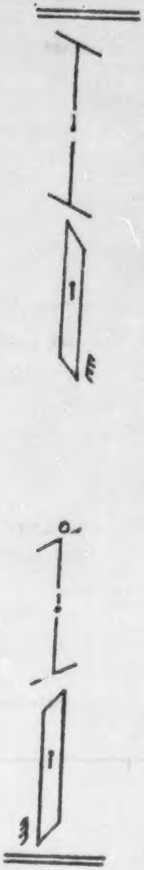
o PAUSE



SEQUENCE 1



PARTS OF THE BODY



SEQUENCE 2

LOCOMOTION WITH SHAPE

V. Jean Wilson
Brock University, Ontario, Canada

The purpose for presenting a practical session on the body awareness theses of locomotion and shape is to show how an individual's movement can be improved if he/she is aware of what the body is doing. The locomotion theme is a basic requirement for most movement patterns When shape is added to or combined with locomotion, the performer begins to develop a dynamic movement pattern

Shape awareness makes the performer not only focus upon extension of his/her body parts, but it develops an awareness for the control of the body. A simple focus on large and small shapes can be extended to include tweisted shapes, asymetrical or symmetrical shapes. Also, actions such as cartwheeling or log rolling can be examined for their shape potential

Finally, locomotion and shapes are combined with the relationship these of partner work. Such a combination develops both individual and group sequences. The sequences with partner shapes demonstrate how the body can be utilized as a moving piece of equipment. Without physical contact, partners can supply a stationary or moving shape which is used by the other partner to extend the movement sequence.

Shapes are made within a space. The focus of upon, going over, under, around, or through your partner's shape increases the individual's use of space.

Application of the theme locomotion with shapes will be made with large apparatus if time permits.

THEME: Body Awareness
SUB-THEMES: 1a. Locomotion, b. Use of different body parts
2a. Body shape, i.e., large, small, wide, narrow, twisted, symmetrical, etc.

INTRODUCTION (Locomotion used for warm up)	OBSERVATION
1. Travel using all the spaces.	1. Look for spacing - safety.
2. Travel making use of different foot patterns.	2. Call out ideas, i.e., sidestep, hop, jump.
3, Get a running pattern of feet in the air behind you.	3. Look for head up, and weight supported by arms.
4. Using your hands with your feet, travel. What combinations can let you travel?	4. Look for combinations. Encourage use of direction.
5. What other parts can you use to travel on, combined with your feet?	5. Look for feet and shoulders, cartwheels, stomach and feet, etc.
6. Without using your feet--keep your body travelling. (Try putting two knees by one ear!	6. Look for various types of rolls. Log roll, forward roll, asymmetrical. Look for flexibility in body.

DEVELOPMENT	
1. From #5 and 6 above, observe the size of the body in the various actions. Travel, keeping a clear shape, then let it change to an opposite shape. Develop a sequence. Repeat your story.	1. Look for large, small, curled then wide, even and uneven shapes. Look for repetition.
2. What methods of travelling can you use to develop a story that includes a small shape, a large shape, and a twisted shape?	2. Check to see if 3 are there.

DEVELOPMENT (continued)

3. Repeat your sequence and let the Connections between the parts become smooth. Are you always near the floor? Change your level. Repeat twice	3. Look for clarity of movement.
4. From observation of #3 note the difference between symmetry and asymmetry.	4. Note shape and action. May vary in use of symmetry and asymmetry.
5. Travel using symmetry or asymmetry, then come into an arc shape. Hold, then go into a travel pattern to new arc.	5. Look for variety. Show a partner.

CULMINATION

1. With a partner you will build a sequence you can repeat. Do not touch your partner. One partner will make an arc while the second partner passes through, under or over the arc. Immediately, the moving partner will make an arc so the first bridge builder can move over, under or through the second bridge. Get at least 3 or 4 bridges between the two of you. Develop contrast between the two in use of shape.	1. Safety - no touching. Look for variety in shape of mover in contrast to arc. Observe for shape and method of travelling.

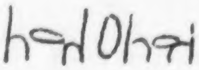
APPARATUS (Divide the group into numbers of ______.

1. Work on you own, and do not touch anyone else.
2. Travel on, around, through, under the equipment.
3. No that you know the equipment - try to build a sequence which will show 3 ways of travelling, and each way has a different shape. Let one aspect blend or join the next aspect smoothly. Repeat.
   Perfect! Observe to see if the task is being done.

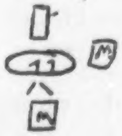
1.

Safety people needed

2.



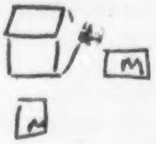
3.



4.

5.

6.



Bench on top of a bench
Safety people

WHEELCHAIR SQUARE DANCING

Gwendolyn Brown-Twillie
University of Arkansas at Little Rock

Wheel chair square dancing is not a new activity. It appears to have started in 1947, at the University of Illinois; however, it is difficult to find more than a cursory description of basic maneuvers.

Participants will learn the following maneuvers:

A. Honors
B. Do-Sa-Do
C. Promenade
D. Single-File Promenade
E. Right Hand Swing
F. Allemande Left
G. Grand Right and Left
H. Split the Ring
I. Pass-Thru
J. Star
K. Ladies Chain
L. Circle
M. California Twirl
N. Grand Square

The purpose of the presentation is to present an activity that can be readily adapted for handicapped children. Wheelchair square dancing can be done by students who are all in wheelchairs or "wheelers" can very easily be intergrated into a formation with ambulatory dancers.

Mainstreaming is one of the points of emphasis of the Education for all Handicapped Children Act (Public Law 94-142). In addition to providing full educational opportunities for all handicapped children, children are to be educated as much as possible with children who are not handicapped.

The following maneuvers are those used in "Tie a Yellow Ribbon", however, they are probably the very basic moves that wheelers will learn first. The figures executed are the same as those used by ablebodied dancers, but because of the bulk of the wheelchair, more measures of music might be required to execute a figure.

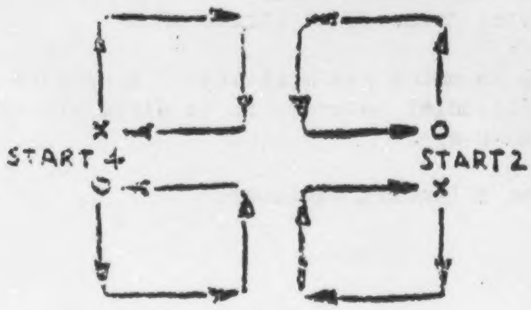
Standard Terminology

1. Couple - A boy and girl dancer. The girl will be positioned to the right of her partner. (If there are more of one sex than the other, a brightly colored sash or ribbon may be used to designate the dancers who are dancing as a man or woman).
2. Set - A set consists of eight dancers arranged in a square (there should be approximately three feet between dancers).
3. Corner - The boy's corner is the person (girl) to his left. The girl's corner is the person (boy) to her right.

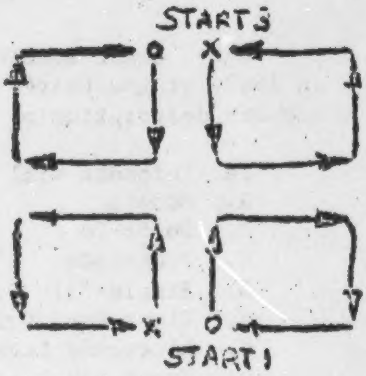
Basic Maneuvers

1. Grand Square - An uninterrupted movement of all dancers around the square. Each dancer moves in a small square within the larger square.
   Cue: Sides face, grand square 1 - 2, turn and face, 1-2, turn and face,
   1 - 2, turn and face, 1 - 2, reverse it now. See next page.

Sides



Heads



2. Allemande Left - Roll to corner, grasp corners vertical arm rest support--turn 180 degrees, return to original position.
3. Allemande Right Partner - Girl roll to right, boy to left graps vertical arm rest support - turn 360 degrees, return to original position.
4. Promenade - Partners roll side by side around the set. Men roll on the insid partners grasp each other's inside arm rest, continue to push outer wheels ba to home position (original position). The ladies will provide the major impetus (push), for this maneuver.
5. Forward and Back - Roll to the center bow (nod), and back. Forward and back may be performed by head couples side couples or "Everybody to the center and back".
6. Pass Through - Facing couples roll to center (passing through) change places with each other.
7. Right Hand Star - Designated dancers roll to center of the square turn to lef Each dancer grasps the right inner hand grasps and pushes outside wheel with the left hand back to home position (to reverse this, figures turn to the outside (left) and reverse the above direction (Left Hand Star).
8. Circle Left - All dancers turn to the left and roll around the square back to home position.
9. Do-si-do - Two dancers face roll toward each other, passing right shoulders. When the axles of the chairs are in line, turn right; then a left turn (dance are back to back, chairs approximately three feet apart). Back up turning to the left, passing left shoulders, back up to home position.

Note: For some reason girls will dance as boys, but boys are a little reluctant to dance as girls. When calling it might be simpler for all dancers to wear sashes or ribbons and say blues to the center and back, etc. rather than saying boys and girls.

References

Szyman, Robert. "Square Dancing on Wheels", Sports and Spokes (November/December 1976): 5-7.

Franklin, Rudy. Square Dance Fun For Everyone. K.B.H. Productions, Inc., 1974.

PARTNERSHIPS: FORMS TO CONSIDER WHEN DESIGNING MOVEMENT TASKS (4-8)

Ann McConnell
Southeast Missouri State University
Cape Girardeau, Missouri

Part of the responsibility of a physical educator is to provide learning experiences to help children develop socially. Children mature from egocentrism into sharing, empathizing persons who can rationally choose an appropriate way of responding to others. To develop, children need a variety of experiences in individual, small group and large group activities that are both cooperative and competitive.

As children move from egocentrism into social awareness, they want to play with other children. These needs have been met by large group activities in competitive sports and games and in cooperative dance forms like square and folk dance. That we have been unsuccessful is evident by the numerous articles of criticism written concerning competitive sports, by the irrational behavior of American children in studies of cooperation and competition, and by the behavior of children evidenced on a playground at recess.

Physical educators need to provide learning experiences that reward cooperation but are less complex and provide greater opportunity to learn in a safe environment. This article will identify different forms of partnership and suggest cooperative tasks to illustrate ways that they could be used in physical education. With the belief that egocentrism to cooperation with a partner is a more appropriate developmental step than being a member of a large team or a dancer in a large group.

DO YOUR OWN THING: Sharing the same play space. The teacher should be able to assume the children have control of their bodies and/or their equipment before asking them to share a space with a partner.

A. Parallel Play: In this activity, the children are asked to share the space but not necessarily perform the same task or use the same equipment.
B. Associative Play: This activity encourages students to share the same space and perform similar tasks at their own speed.
C. Sharing Time: In this activity, students share the same equipment or space by taking turns.

TAKING TURNS RESPONDING: Repeating a leader's actions after seeing the movement. A response from the partner is necessary if the partnership is to exist. The choice of action by the leader has to be selected with the ability of the partner in mind.

A. Call and Echo with Matching: The leader performs an action or a sequence after observing the action or sequence; the partner repeats the action or sequence.
B. Call and Echo with Contrast: The leader performs an action or a sequence while the follower watches. When the leader finishes, the partner repeats some of the action or sequence and contrasts on the part assigned by the teacher in the task.

C. **Call and Echo Building:** In this activity, a series of actions are developed. The first person shows his partner an action. The partner repeats the first action and adds a second action. The first person then repeats the first action, the second action, and adds a third action. The partner repeats the first three actions and adds a fourth. This repeating and adding continues until a specified number of actions are in the sequence, the teacher halts the process when students cannot recall the sequence or cannot think of a different action to perform.

D. **Action-Reaction:** The action of one partner causes or appears to cause the reaction of the partner.

FOLLOW THE LEADER: The movement of the leader and the follower are going simultaneously. An effort has to be made by the leader to change to a new action as smoothly and clearly as possible so that the follower can easily change to the new movement. The ability of the partner has to be a concern of the leader as he makes his choices of what actions to do.

A. **Matching:** One partner leads as specified in the teacher's task, and the other partner follows, moving at the same time and in the same way.

B. **Contrasting:** Actions of the leader are repeated as nearly as possible at the same time as the leader, but one movement component or more as identified by the task is varied. Sometimes it is a contrast where the component has two dimensions and where more than one kind is possible, a different kind is chosen.

C. **Mirrowing:** The follower responds in space as if he is his partner's mirror image. If partners are facing, the follower will move the opposite side of the body, but he will be going the same direction when the leader moves forward or back. The partnership is engaged in a unique combination of matching and contrasting in terms of space.

D. **Call and Echo in a Movement Round:** The follower repeats the action of the leader after observing it. However, while the follower is repeating the first action of the leader, the leader is showing a second action. This continues until the leader runs out of ideas, until the teacher stops the round, or a particular number of changes have occurred. The movement round is like a song round. The leader starts the action (L_1) after a set period of time; the leader changes to his second action (L_2), while the follower matches the first action (L_1). A series of three actions would look like this:

Leader's action	L_1	L_2	L_3	
Follower's action		F_1	F_2	F_3

The follower must observe as well as perform during the leader's second and third action.

MEETING AND ENGAGING: Starting away, the partners come together to make some kind of responses as defined by the teacher's task, and then part. In those activities requiring bearing of the partner's weight, it is necessary for the pair to have control of their bodies, an understanding of balance, and an understanding of their own capabilities.

A. Meeting and Parting: Partners start away from one another and come together to respond as defined by the task, and part from one another.
B. Serving as an Obstacle: One partner holds a shape which may be stationary or moving. The other partner goes through, under, around or between the spaces in his partner's shape.
C. Touching: Both partners bear their own weight, but there is contact with the partner and/or a piece of equipment.
D. Taking Part of Your Partner's Weight: One partner acts as a support for part of his partner's weight while bearing all his own weight.
E. Sharing the Balancing Problem: Both partners support part of their partner's weight. The point of balance for the partnership is located between the two, which means if either loses his balance, both will.
F. Taking All of A Partner's Weight: One partner provides a supporting surface for his partner to use for balancing all of his weight.

The concept of cooperating has to be learned. A good method is through activities that encourage sharing of space, movement, trusting others in weight bearing and challenging in team sharing tasks. It is necessary for partners to learn that to work with another requires control of self. To choose tasks or to respond with movements which are challenging requires an understanding of self and of the other. The accomplishment of partnership tasks will bring great satisfaction to children as well as an opportunity to develop cooperative behaviors.

REFERENCES

Barlin, A. and P. The Art of Learning Through Movement: Los Angeles: Ward Ritchie Press, 1971.

Murray, R. Dance in Elementary Education (3rd ed.) New York: Harper and Row, 1975.

Schurr, E. Movement Experiences for Children (3rd ed.) New Jersey: Prentice Hall, Inc., 1980.

Stanley, S. Physical Education: A Movement Orientation (2nd ed.) Toronto, Canada: McGraw-Hill Ryerson Ltd., 1977.

F-76

PHYSICAL FITNESS IMPROVES HEALTH PROMOTION (3-8)

Charlene Agne
George Mason University, Fairfax, Virginia

Both health education and physical education are often neglected in the elementary school curriculum. This need not be the case if the classroom teacher utilizes creative planning into their school day. Health education can be correlated with every subject in the elementary school day. This correlation does not take place unless the teacher is aware of the need for a healthy body and alert mind to aid in effective learning.

The two elementary subjects that historically have had a strong kinship are physical education and health. Physical activity is the major medium for achieving and maintaining a healthy body and mind. Then why not have a more concerted effort to correlate activity into the classroom health lesson and to correlate health concepts into the physical education playground or gymnasium period? Children tend to find fun and pleasure in participating in physical activity and discovering the unseen mysteries of their own body actions. Through correlating health and physical education children can be made aware of the delicate interrelationship between all body systems. Learning opportunities should demonstrate health practices which insure maintenance of the body systems. Children can foster a personal committment towards the upkeep of their own body by being provided with the physical education avenues that promote healthy body-mind concepts.

The rationale behind the correlation can be found in the statistics over the past 40 years whereby cardiovascular diseases kill more people in the United States than all other diseases combined. Programs that aim at controlling high risk factors at an early age are likely to make an impact in reducing cardiovascular disease incidence in the future generations of Americans. What better way of accomplishing this goal than through a dual physical education and health education thrust that focuses on improving and promoting health through physical fitness activities.

Physical Activity into Health Lesson	Health Concepts in Physical Education
1. Circulatory system-measure resting pulse, then run in place next to desk and remeasure your pulse.	1. Value of aerobic capacity and oxygen delivery in improving cardiovascular fitness.
2. Reaction time-raising and lowering of hands and arms or standing and sitting alternately.	2. Alertness of body and mind to stimuli is dependant upon one's state of health.
3. Circle dance in classroom like the Hokey Pokey.	3. Keeping the body active aids in developing strong bones and muscles.
4. Active role playing through movement education whereby students form a heart shape oval while others take turns walking, jumping, skipping, or running through the chambers as a drop of blood.	4. Efficient blood flow aids in efficient body movements.
5. Blowing up balloons in classroom and later using them for balloon volleyball in a seated or standing fashion.	5. Strong healthy lungs an aid in efficient breathing.

Physical Activity into Health Lesson	Health Concepts into Physical Education
6. Foot care realized through locomotor activities such as walking, hopping, skipping, jumping around the room	6. The level of fitness one may attain is linked to the care and structure of their feet.
7. Inspecting the internal environment of the classroom for potential hazards; i.e. coat racks, non-recess electrical outlets, etc.	7. Safety in our environment can be a positive factor in promoting a healthy body and mind.
8. How we feel about ourselves is reflected in how we move our bodies. How we walk, our posture, and how we interact with others (smiling).	8. Sportmanship can be closely linked with a positive self-concept and a mentally healthy body and mind.
9. Moving on crutches, moving with cotton in your ears, moving while blindfolded, etc.	9. All people have some handicaps but they can still enjoy physical activity. Everybody can move in a special way.
10. Walking, running in place, rope jumping, doing calisthenics in the classroom can increase perspiration.	10. Regular fluid replacement(water) aids the body in recovering from physical activity. Vital body fluids lost can be replaced with water breaks.
11. Using heavy books like encyclopedias or dictionaries as a substitute dumbbell for a weight training device to build arm and shoulder strength and muscular endurance.	11. Strength can aid people in carrying out daily tasks.
12. Vertical jump along one wall in the classroom to measure the number of inches above one's height the student can jump.	12. Vertical jump test is a measure of power and explosive energy. How one uses their internal source of power may influence the pursuit of their personal goals.
13. Class join hands and forms a circle They alternately move close together and then back out to illustrate the pumping action of the heart.	13. The heart maintains a steady rhythm to improve overall functioning of the body. Example-removal of waste products and delivery of oxygen via the circulatory system.
14. Spin a yarn by tossing a ball of yarn back and forth between a circle of students after discussing key terms on structure and function of the cardiorespiratory system.	14. Circulatory system resembles a maze of yarn all intertwined yet efficiently functioning.
15. Students pair up and do full body drawings of each other. After drawing the outline of the body various organs or systems can be indicated on the paper.	15. The body may appear simple on the outside but illustrates complexity inside.

16.	Isometric squeeze of hands done individually or in a circle group to visualize the transfer of nerve impulses in the central nervous system.	16.	Many internal body functions seem as simple as a squeeze.
17.	Stage a simulated sparing like a shodow boxing exhibit.	17.	Mouth devices may serve as a protection from injuries due to contact.
18.	Blindfolded and walking around room with and without the aid of a sighted partner.	18.	The body can adapt to its surrounding by using its marvelous senses including the "kinesthetic sense."

DEVELOPING INDIVIDUALIZED PHYSICAL FITNESS PROGRAMS IN TODAY'S ELEMENTARY SCHOOLS (K-5)

Debbie Howell, University of Central Arkansas, Conway

Rosaland U. Edwards, Amelia Lee, and Katherine Hill
Louisiana State University, Baton Rouge

The purpose of this presentation is to present guidelines for a school program which will provide each child with the necessary competencies to write a personal fitness prescription. A series of slides will illustrate how elementary school aged children can learn to identify risk factors, interpret their present fitness level and become actively involved in selecting activity for improvement of cardiovascular endurance. The program suggests an interaction of content and environment which the authors believe will create self-directed movers, with the motivation to work toward, optimal health and wellness. Specific facts, materials, and activities which make learning exciting and fun will be presented. Emphasis is placed on successful experiences which develop positive attitudes toward vigorous activity. The program ends with a series of slides set to music which shows in an impressive way the beginning of an active lifestyle.

HEALTH AND FITNESS FOR CHILDREN (K-8)

Barbara Wilks and R. Thomas Trimble
University of Georgia, Athens

This program is planned for the purpose of sharing current research, practices and programs in health and physical education which contribute to health fitness for children. The focus is on benefits of physical activity on children's health.

Reports will include information and research from Dr. William B. Strong, Pediatric Cardiologist; Thomas Gilliam, Project Director of Hardy Heart; Glenn Swengros, President's Council on Physical Fitness and Sports; Robert Pangrazi of Arizona State University; Projects for National Dissemination: American Heart Association Curriculum, Hardy Heart, Superheart, and Sunflower Project.

The premise of this sharing is based upon: one-half of adult population will die from heart disease, by-pass surgery costs $10,000, prevention costs nothing, a key to the healthy heart lifestyle is activity begun early in life.

F-79

TECHNIQUES OF JUGGLING FOR BEGINNERS

Jeremiah James
Bob Mathis Elementary School, DeKalb County Schools, Georgia

I. Objective:

To allow the individual to develop self-confidence and total concentration within oneself, and to the degree that the individual will be motivated to continue regular participation in physical activity throughout life.

II. Material:

A). The material needed in juggling is three or more tennis balls, which is most common for beginner. Other material that can be used is listed below:

1) Baseball
2) Spongeball
3) Golf ball
4) Bowling ball
5) Hula Hoop
6) Soda can
7) Fruits (apple, orange, etc.)
8) Handball
9) Volleyball
10) Etc.

III. Method and Procedure:

A) Warm-up. A proper warm-up is needed in all activity. A few exercises would include standing with:

1) Clench and open your hand several times, make a fist and stretch out your fingers. (You must be completely at ease and relaxed when you are Juggling.)
2) Place one ball into the palm of your hand and flip it to the opposite hand so that the ball will hang momentarily motionless at the top of its flight.

B) Explanation: Basically juggling with balls is merely a matter of tossing and catching them according to pattern. The palm and fingers of your hand should flip the ball upward at precisely the right time. Gravity causes the ball to descend, and the process can be repeated with variation.

Juggling requires good coordination and total concentration, it is for anyone who wants a physical and mental challenge.

C) Step One:

Stand in a comfortable position with your hands in front of your waist, with palms up. Take two balls and place one in each hand. One ball should be flipped out of the palm of your hand so that it hangs momentarily motionless at the top of its flight. It should move in a parallel plane in front of your body.

Your movement must be relaxed and smooth. Keep your elbow tucked in about waist level, your hand slightly higher, wrist flexible, and you should be in a position to catch the ball.

D) Step Two:

As the first ball begins descending, toss the ball in your left hand up toward a spot slightly above your right shoulder, keep body in the same position for the catch.

E) Step Three:

When you have established a continuous rhythmic pattern, stop and begin again, this time start with your left hand after you feel at ease with two balls, add the third. Begin with two balls in one hand and one ball in the other, now you will have to throw a little higher, the secret here, besides patience is getting that third ball out of your hand quickly just as the first is coming down, and the second has reached its apex (highest point). This way one ball will always be in the air and you will only be catching one ball at a time. It will feel as though you are sneaking "it in", and your toss may get a bit wild in the tendency to rush.

IV. Evaluation:

Observe individuals while juggling, looking for rhythmic pattern, eye object and hand coordination concepts.

THE IMPORTANCE OF PHYSICAL ACTIVITY AND DIETARY EDUCATION INFORMATION FOR CHILDREN IN PHYSICAL EDUCATION CLASSES (K-8)

Dennie R. Kelley
University of Tennessee, Knoxville

Problem: There is a proliferation of information for the adult, general population regarding physical activity programs and weight control programs. The majority of this information is, at best, questionable and probably in most instances potentially harmful. Educators are cognizant of the impact unfavorable parental role modeling has on youngsters in regard to activity level and diet; consequently, it is imperative that educators become better informed in the relationship of exercise and nutrition.

Methodology:

1. Review of the Literature
    a. Influence of exercise and nutrition on body composition in children
    b. Effect of additives in youngsters ages 8-12
    c. Sodium requirement for elementary and middle school students
    d. Examination of the domination of sugar in the diet of youngsters
2. Suggestions and recommendations for inclusion of dietary information in the elementary and middle school physical education program.

Significance of the work:

This paper will describe the critical need for exercise and nutrition education for youngsters during the elementary and middle school years. The importance of the classroom teacher and/or physical educator in providing accurate information will be emphasized.

AN APPLIED BEHAVIOR ANALYSIS MODEL FOR DEVELOPING TEACHER EFFECTIVENESS IN ELEMENTARY SCHOOL PHYSICAL EDUCATION

Lynda Randall, San Diego State University, California

Evaluation of teacher effectiveness in physical education has generally been accomplished through the use of subjective and informal assessment techniques. Such observations are insufficient in that they tend to focus on "a small piece of the action," are based on personal perspectives of effective teaching, and are focused largely on the behavior of the teacher. In addition, there is a tendency for observers to make immediate value judgements about occurrences which are based on preconceived expectations about what should occur (Anderson, 1980:10).

Teacher effectiveness research conducted within the past two decades has provided an ample framework for data-based systems of observing teacher and student behavior. However, the use of descriptive analytic tools has been somewhat confined to application within a research setting. An informal survey conducted by the investigator revealed that fewer than 15 percent of those physical education professional preparation programs surveyed employed some form of descriptive analysis in the evaluation of practicum teachers. Similarly, these research efforts have not found consistent practical application as tools for describing teacher and student behavior within the public school setting.

This program would be designed to provide useful strategies for the use of simple descriptive analysis instruments in both the training of practicum teachers and the evaluation of teacher effectiveness in public school settings. Those instruments which would be included are derived from the collective writings of Anderson (1980), Logsdon et al. (1977), and Siedentop (1976). They are designed to provide practical information for the student of teaching effectiveness and do not necessitate the use of sophisticated coding procedures.

The tools are designed to focus on the following aspects of teacher and student behavior: (1) teacher location, (2) focus of teacher's verbal behavior, (3) content of the lesson, (4) movement tasks and guidance behaviors, (5) on-task/off-task behavior, and (6) active learning time. Strategies for data collection which would be described include event recording, time sampling, and scanning techniques.

References

Anderson, W. G. Analysis of Teaching Physical Education. St. Louis: C. V. Mosby, 1980.

Logsdon, Barrett, Ammons, Broer, Halverson, McGee, & Roberton. Physical Education for Children: A Focus on the Teaching Process: Philadelphia: Lea and Febiger, 1977.

Siedentop, D. Developing Teaching Skills in Physical Education. Boston: Houghton Mifflin, 1976.

Instrument No. 1

LOCATION OF THE TEACHER

Directions: In the boxes provided, chart the pattern of movement taken by the teacher as he/she moves throughout the space. Use one continuous line in charting the teacher's path. At the end of approximately three minutes, change to a new box. Place an X where the teacher is at the moment you begin to record his/her path of movement.

1.	2.	3.

Source: Barrett, K.R. "Studying teaching - a means for becoming a more effective teacher". In Logsdon, B., Barrett, K., Ammons, M., Broer, M., Halverson, L., McGee, R., & Roberton, M. Physical Education for Children: A Focus on the Teaching Process. Philadelphia: Lea & Febiger, 1977:271-2.

Instrument No. 2

FOCUS OF TEACHER'S VERBAL BEHAVIOR

Directions: As you observe, make a recording each time the teacher communicates (verbally) to: the total class, a group of children, or an individual. Use the following symbols for recording: C = total class; G = group; and I = individual. Record vertically and draw a line below the last recording approximately every three minutes.

1	2	3	4	5	6
C I I					
C C C G					

Recording 1

C)
I) One minute: recorded whenever teacher changed to
I) whom he was speaking.

Recording 2

C C C C)
C C C C) One minute:
C C C C) recorded every
C C C I) three seconds.
C C C I)

Source: Barrett, K.R. "Studying teaching - a means to becoming a more affective teacher". In Logsdon, et al. Physical Education for Children: A Focus on the Teaching Process. Philadelphia; Lea & Febiger, 1977: 272-3.

Instrument No. 3

Time Sampling of Student Behavior

DEFINITIONS, PROCEDURES, AND GROUND RULES FOR CODING STUDENT TIME IN ACTIVITIES

Category Definitions

1. Performs motor activity: Actively engages in motor task normally considered to be the subject matter of physical education, including: playing game or sport, practicing skill, performing exercises or calisthenics, and exploring solutions to movement problems.
2. Receives information: Listens to teacher or other student; attends to demonstration, audio-visual aid, or written material.
3. Given information or assists: Talks to other students or teacher (includes asking questions); demonstrates, manually assists, or sports for others.
4. Waits: Engages in "holding" behavior—e.g, waiting his turn, waiting for game to begin, etc. Is not performing motor activity or giving or receiving information.
5. Relocates: Moves from one place to another, such as walking from one activity area to another, or walking to get on line. Is not giving or receiving information.
6. Other: Engages in activity other than those mentioned above, such as obtaining equipment, getting drink of water, tying shoes, etc.

Coding Procedures

1. Select a target student.
2. Select an appropriate starting point. Code the student's behavior for 3 minutes; then rest for 3 minutes; then code for 3 minutes, and so on.
3. Code behavior at the and of every 5-second interval by placing a check in the category that best describes the type of behavior the student engaged in during that interval.
4. At the end of each 3-minute interval use the "notations" column to record any comments that will help you to recollect specific events in the coding segment.
5. At the conclusion of the period, total the checks in each column and calculate the percentage of time spent in each type of activity. Make appropriate entries under Summary Comments and Evaluation.

Special Ground Rules

1. If two or more types of behavior occur during an interval, code the type of behavior that consumed the greater portion of the interval. For example, if the student "waited" for 2 seconds and practiced for 3 seconds, code as "performed motor activity."
2. If two types of behavior occur simultaneously for the major portion of an interval (which sometimes happens when students receive information while they are performing a motor activity), code both behaviors.
3. Consider the student to be performing a motor activity when she or he is executing a movement, or in a "ready position," or completing a follow through; or if a game is being played, consider the student to be performing when "time is in" for her or him.

Source: Anderson, W.G. *Analysis of Teaching Physical Education.* St. Louis C. V. Mosby, 1980.

F-84

LESSON EVALUATION

Observation Technique	Interval	Time	Data					
Placheck	1	10 sec.	# On Task ____			# Off Task ____		
Event Recording (Dir. of teacher verbal behavior)	2	3 min.	Class		Group		Individual	
Placheck	3	10 sec.	# On Task ____			# Off Task ____		
Time Sampling	4	3 min.	Performs Mot. Act.	Receives Info.	Gives Info.	Waits	Relocates	Other
Placheck	5	10 sec.	# On Task ____			# Off Task ____		
Event Recording (Dir. of teacher verbal behavior)	6	3 min.	Class		Group		Individual	
Placheck	7	10 sec.	# On Task ____			# Off Task ____		
Time Sampling	8	3 min.	Performs Mot. Act.	Receives Info.	Gives Info.	Waits	Relocates	Other
Placheck	9	10 sec.	# On Task ____			# Off Task ____		
Event Recording (Dir. of teacher verbal behavior)	10	3 min.	Class		Group		Individual	
Placheck	11	10 sec.	# On Task ____			# Off Task ____		
Time Sampling	12	3 min.	Performs Mot. Act.	Receives Info.	Gives Info.	Waits	Relocates	Other
Placheck	13	10 sec.	# On Task ____			# Off Task ____		
Event Recording (Dir. of teacher verbal behavior)	14	3 min.	Class		Group		Individual	
Placheck	15	10 sec.	# On Task ____			# Off Task ____		
Time Sampling	16	3 min.	Performs Mot. Act.	Receives Info.	Gives Info.	Waits	Relocates	Other
Placheck	17	10 sec.	# On Task ____			# Off Task ____		
Event Recording (Dir. of teacher verbal behavior)	18	3 min.	Class		Group		Individual	
Placheck	19	10 sec.	# On Task ____			# Off Task ____		
Time Sampling	20	3 min.	Performs Mot. Act.	Receives Info.	Gives Info.	Waits	Relocates	Other

SUMMARY EVALUATION

1. On the average, what percent of the students were on task? Total # of tallies in intervals 1,3,5,7,9,11,13,15,17,19 %On Task = $\frac{\text{Tot. On Task}}{\text{Tot. Available}}$ X 100

2. How was the direction of teacher verbal behavior distributed? Total Tallies in intervals 2,6,10,14,18

   Class (%=(Tot/5) x 100)

   Group (%=(Tot/5) x 100)

   Individual (%=(Tot/5) x 100)

3. Into what categories did your target student's behaviors fall most frequently?

   Total tallies in intervals 4,8,12,16,20. 5 = (Tot. in category/5) x 100

   Performs Motor Activity

   Receives Information

   Gives Information

   Waits

   Relocates

   Other

Instrument No. 4

MOVEMENT TASKS AND GUIDANCE BEHAVIORS

The five types of guidance behaviors are those statements and questions that guide the children toward achievement of the movement task and objectives of the lesson.

1. FOCUSING: statements given to the children to improve their skill in, knowledge of, and attitudes about movement.

Examples:
"And stop. As you continue traveling see whether you can show more clearly the two movements of stretch and curl."
"Keep moving, using all of your space."

2. QUESTIONING: questions asked of the children to improve their skill in knowledge of, and attitudes about movement.

Examples:
"What is a twist? Show me."
"Lenore, what part of your body is holding your weight?

3. ACCEPTING: statements or questions supporting the behavior of the children.

Directions: Listen to what the teacher says and record whether it is a movement task or a guidance behavior. If it is a movement task, use the symbol T. If it is a guidance behavior, identify the type and record it as follows: F = focusing, Q = questioning, A = accepting, R = rejecting, and O = organizing. If you cannot identify the behavior, record a U (= unrelated). Record vertically and draw a line below the last recorded behavior approximately every three minutes.

1	2	3	4	5	6
T O A T R A — Q					

TIME SAMPLING OF A SINGLE STUDENT'S BEHAVIOR

Record a check for each 5 seconds of student activity.

____
student's name

Segment (3 min.)	Performs Motor Activity	Receives Information	Gives Information or Assists	Waits	Relocates	Other	Notations
I							
II							
III							
IV							
V							
VI.							

SUMMARY COMMENTS AND EVALUATION:

Examples:
"That's good; now you've got the idea."
"I see Gail changing her speeds well."

4. REJECTING: statements or questions not supporting the behavior of the children.

Examples:
"Glenn, you kept the same speed; change it."
"Betsy, why did you kick the ball into that group of children?

5. ORGANIZING: statements or questions that refer to organization of equipment and children, safety precautions, and specific directions related to carrying out a movement task.

Examples:
"Each group take out a mat and place it so that it is well apart from any other mat in the gym.
"Watch where you are going; be careful not to bump into anyone as you are moving."

Source: Barrett, K.R. "Studying teaching - a means to becoming a more effective teacher." In Logsdon, et. al. Physical Education for Children, Philadelphia: Lea & Febiger, 1977: 274-6.

"YOU CAN HAVE A SUPER PLAYGROUND FOR $1000 (K-6)

Paul G. Mitchell and Russell D. McDonald
Roy Allen Elementary School, Melbourne, Florida

During the 1981-1982 school year, a committee of parents and teachers at Roy Allen Elementary School in Brevard County, Florida planned and built a playground consisting of two tire pyramids, four tire trees, a three level inclined balance beam, and a two level fort complete with slide, fireman's pole, ramps, ladders, and provisions for rope and cargo net climb.

All this was accomplished at a total cost of a little over $1000.00. Commercial playgrounds of this quality would cost well over $5000.00.

This presentation will include a slide narration and visual displays.

The purpose is to provide information on building inexpensive but functional playground equipment for those who are willing to put out the effort even though they may be on a low budget.

F-88

ACTIVITIES TO AID CLASS CONTROL AND CLASS ORGANIZATION (K-8)

Michael Dumin
Radford University, Radford, Virginia

Activities were developed for use by university students working with elementary school children. The games involved the use of colors, shapes and numbers to develop listening skills, organizational skills and sorting skills.

Each child was given a colored shape with a number on it. The children moved around a given area and on a signal all or part of the class was required to line up based on either the shape, the color, the number or a combination of these three items.

The games were developed as a way to quickly develop listening skills, and establish control for university students who were working with elementary school class on a limited basis. The games would have application for teachers in establishing or reviewing class control in a way that is enjoyable and active for the teacher.

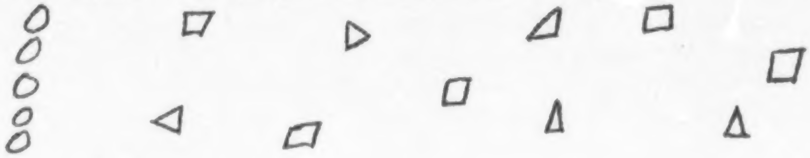
Name of Game: Shapes and Lines

1. Number of Players and Teams - as many teams of four to seven players per team as needed.

2. Equipment needed: small numbered shapes cut out of construction paper and numbered. Charts with patterns on them.

   Movement Pattern: Any locomotor (run, walk, hop, skip, gallop, slide, jump) specified by the teacher.

   Organization Pattern: Scattered within an area and lines



Limitations:
1. Children may move anywhere in the area.
2. When a group's color (shape, number pattern, or color-shape pattern) is called the students have 10 seconds (time may vary as needed) to line up.
3. The group must line up in numbered order (or desired pattern).

Variations:
1. Line up by shapes and numbers.
2. Line up by shape pattern.
3. Line up by color, pattern.
4. Line up by numbers, but with none of the same colors next to each other. This ends when all the groups are in order.
5. Use math skills.

Purpose:
1. Listening skills
2. Cooperation
3. Practice class organization skills
4. Shape, color and number recognition
5. Sequencing
6. Practice locomotor skills

PRODUCING AN EFFECTIVE LEARNING ENVIRONMENT
ARE YOU WILLING TO PAY THE PRICE (K-8)

Dr. Sandra McMillan, Ohio University, Athens

Recipes produce predicted outcomes when one has the correct ingredients, makes accurate measurements and follows the directions precisely. Recipes concerning the "how to" of teaching often fail because the ingredients (children, teacher, school, etc) are not exact, measuring tools are not accurate and the teacher's previous experiences and knowledge result in individual interpretation of direction. In teaching it is most helpful to know how a recipe is derived, so when ingredients vary, one's one-quarter measuring cup is missing or the teacher's individuality prevails in interpreting directions, the product can be salvaged.

This position paper is a description of points which must be considered when producing an effective learning environment in physical education. A single correct procedure for accomplishing a single organizational task or correcting a single behavior problem will not be presented. The teacher's ability to analyze the learning environment determining the conditions that are controlling the environment and selecting and implementing solutions to problems that exist will be the focal point. The necessity of congruency between teacher behavior and teacher intent in producing an effective learning environment will be highlighted.

Human beings are creatures of habit and teachers are human. The process of changing habits or the price teachers must pay for an improved learning environment will be discussed.

MAINSTREAMING IN PHYSICAL EDUCATION: A METHODOLOGICAL PERSPECTIVE

Robert L. Weigand, West Virginia University, Morgantown

The enactment of the Education for All Handicapped Children Act in 1975 (PL 94-142) has had serious implications for instruction in physical education. Institutions preparing physical educators have taken a variety of approaches in their attempts at training educators capable of dealing with these implications. Unfortunately a great number of the programmatic approaches utilized have ignored the basic mandates of the law. These mandates concern the least restrictive environment clause of the law as well as the necessity of employing a diagnostic-prescriptive teaching approach. The results of recent surveys support the notion that the teacher competencies associated with complying with the law are not being typically provided in the professional preparation programs of today.

It is the authors contention and the position taken in this paper that compliance with the law is a methodological issue. Perspective physical educators need to be provided with the methodological tools necessary to enhance the utilization of the diagnostic-prescriptive approach in a mainstreamed educational environment. The methodology employed must be one that insures the developmental progress of all physical education students, both regular and handicapped, while permitting program implementation in the public schools as we presently know them.

Such methodologies exist and have been empirically scrutinized. The methodologies will be described and discussed in light of the compliance with PL 94-142 as well as professional preparation feasibility.

JUMP ROPE IDEAS FOR GRADES K-6

Christopher Beal
Pleasantdale and Ashford Park Elementary Schools
DeKalb County Schools, Georgia

The presentation will entail an introduction which covers general information about Jump Rope, while distinguishing the differences between rope jumping and rope skipping.

Safety while jumping rope will also be discussed. Three safety hints will be hilighted.

The presentation will then focus on demonstration various group activities, individual rope skipping, partner activities, and long rope jumping. Each of the above groups will have a routine to help illustrate the content of discussion for that particular group. The routines will be performed by students of DeKalb County Schools.

If time permits audience participation will be encouraged.

GROUP DIVISION: A HUMANISTIC APPROACH (K-8)

James H. Phillips
Montana State University, Bozeman

Do you remember the person who was always chosen last each time the class began their daily kickball or softball game? Reflect back and think how "Ralph" must have felt. Thoughts that run through Ralph's mind probably included, "What if I am chosen last again - or worse yet not even chosen? Why doesn't anyone like me? Even when Ralph was allowed to play he had to face other humiliating situations during the game, such as "Hey Ralph, let me take your last strike, we need a hit" or "Why don't you play right field or better yet, why don't you sit on the bank and keep score." Poor Ralph, he didn't have the coordination to be successful in these games and this was reinforced and spot lighted each day when teams were chosen and during game play. The above situation contains several problems. One, the activity is threatening for Ralph because of poor or undeveloped skills. Two, the method of choosing groups is also a threatening situation and self confidence destroyer for Ralph. This presentation will focus on several alternatives to choosing teams, groups and partners in a more humanistic and less threatening manner. Unique group divisions can become a fun and motivational aspect of your teaching method. Over thirty methods of group division will be presented in an activity session. Some of the decisions involve academic reinforcement, body activities, blind fold activities, demographic data, and card activities.

F-91

ENHANCING COOPERATIVE BEHAVIOR IN SIXTH GRADE STUDENTS

Jane and Lionel Young
University of South Florida and Hillsborough County Schools

Attempting to teach children to cooperate in the classroom is not a new idea. In a synthesis of the research concerning the teaching of cooperation in the classroom, Slavin (1981) states that cooperative behavior can be learned, or improved, by means of engineering the learning environment. For example, when children are forced to learn from each other as opposed to learning the information on their own, they apparently become more tolerant of each other and like children from other ethnic groups in their class than children who have not had such experiences (Aronson, 1975).

Most of the research on cooperation has been done with the classroom teacher in the "academic" curricular areas. Few, if any interdisciplinary approaches to teaching cooperation have been attempted. In the present project, the classroom teacher worked in language arts, reading, social studies and physical education. The learning experiences in physical education emphasized different aspects of cooperative behavior such as helping others, working together to solve a problem, maximizing weaknesses in contributions to group efforts. These experiences were then extended or expanded upon in an appropriate subject area in the classroom

Preliminary results indicate that when children practice cooperative behavior, they define "cooperation" differently than those who do not practice such behavior. One of the problems in past studies has been how to define and meansure "cooperation." This term, like beauty, finds its meaning in the eye of the beholder! Many children and teachers use the term as a synonym for "obey" rather than "working together". In the present project an Index of Cooperative Behavior was used to identify behaviors that contribute toward the ability to work with another person or group.

References

Aronson

Slavin, Robert E. Synthesis of research on cooperative learning. Educational Leadership, May, 1981.

CORONARY RISK FACTORS AND CARDIORESPIRATORY TRAINING: PEDIATRIC CONCERNS

Rosaland Edwards, Amelia Lee, and Katherine Hill
Louisana State University, Baton Rouge

Debby Howell
University of Central Arkansas, Conway

The purpose of this research paper is to present a comprehensive review of the literature related to the pediatric aspects of coronary risk factors and cardiovascular training programs. Several risk factors (i.e., hyperlipidemia, hypertension, obesity, serum cholesterol level) are identified as contributors to athrosclerosis and an indepth look at diet and exercise as two methods to prevent the development of this condition in children are examined. The effect of training on max VO_2 in children will be discussed in detail along with the multiplicity of factors which complicate the study of pediatric work physiology. Measurement techniques, factors affecting improvement of cardiorespiratory fitness, and predictive field tests are included. The paper will summarize the relevant scientific data in language that is meaningful to the elementary specialist and classroom teacher.

F-92

BASKETBALL IDEAS (4-8)

I. David Harris, Kennesaw College, Marietta

I. Who Are You?
    A. Is winning all that matters?
        1. True, you must teach them to succeed in life--work hard.
        2. Are you more interested in winning the game to satisfy your own ego?
        3. Teach and develop the student.
        4. Chew them out simply because they did not win.
        5. Great lesson to be gained from learning to lose, i.e. Sugar Bowl.
    B. Building Character or Characters?
        1. Desire
        2. Social contacts
        3. Discipline (firm but fair)
        4. Cooperation
            a. Most important to get along with others
            b. Winning teams possess this quality
            c. Encourage cooperation whatever the situation
        5. Emotional control
        6. Loyality
        7. Good physical Condition
        8. Perseverance
        9. Pressure adjustment
    C. Do you really understand your job?
        If not, there are plenty of books, clinics, and authorities who will help.
    D. Liability
        Are you directly responsible for the psychological damage you cause your students?
    E. Safety
        1. When you agree to coach, are you responsible for the youths' safety? Should be expert in first aid and athletic training.
        2. Physical examinations
    F. Number of games
        1. Physical education classes
        2. Youth leagues

II. Skills
    A. Offense
        1. Concept - always moving
        2. Dribble
            a. Rocker Step
                Screen
            b. Reverse
            c. Drills
                (1) Speed - same hand
                (2) Dribble chase
                (3) Two on one
        3. Passing
            a. Target - outside hand
            b. Bounce pas
            c. Receiving
            d. Getting open
            e. Drills
                Star
        4. Shooting
            a. Jump shots
            b. Power shots
            c. Free Throws

Basketball Skills (Continued)

- B. Defense
  - 1. Intercepting pass
  - 2. Intercepting dribble
  - 3. Drills
    - Two lines - one interceptor
  - 4. Rebounding
    - a. Boxing out
    - b. Cutting off
    - c. Drills
      - Two on two

AEROBIC FITNESS

Vivian A. Hall, Brockett School, DeKalb County Schools
Assisted by Diane Stevens

Ball Skills with Slim-Aerobics

Music: Make a Move on Me   Recording Artist: Olivia Newton John

Words to Music	Movement
I can tell you got plans for me. And your eyes are saying you made them carefully. But tonight I have to say there just might be another way.	Partners stand 4 feet opposite each other holding ball in right hand. Windmill exercise - hands on hip - alternating right hand to left foot, erect position, pass ball to partner; left hand to right foot, back to erect position; pass ball. Continue sequence 20 times.
Won't you spare me all the charms and take me in your arms...I can't wait.	Jogging in place passing balls back and forth 25 times.
(Music interlude)	Sit-ups - bent knee position. Ball in right hand, pass to partner, perform a sit-up, catch ball in left hand after coming up, pass ball over to your right hand then pass to partner. Continue 20 times.
Won't you spare me all the charms and take me in your arms...I can't wait.	Jogging in place passing balls back and forth 25 times.
I'm the one you want.	Squat position - Elbow-to-knee, alternating right side to left side. Touch your elbow to your knee while bending and twisting at the waist. Pass balls each time you come up.

Music: It's a Miracle"   Recording Artist. Originated and Choreographed by: Jacki Sorensen

Formations (gym or playground): Scatter formation with all students facing in one direction. In Pattern #4 students move to form a large circle.

Formation (classroom use): Scatter formation with all students facing in one direction. In Pattern #4 have students jog in place.. Substitute Slide in 4's: R & L for each Slide in 8's as they take less space, and can turn these slides in different directions.

"It's a Miracle" (Continued)

Introduction: Wait one count of 8

Pattern #1
a. Hustle Jogg: 2 sets
b. Thigh Rocks Singles: 8 (jogging arms)

Pattern #2
a. Windup Arm Swings: 7 1/2 L arm; 7 1/2 R arm (free hand on hip, clap after the 1/2 windup)
b. Hustle Jog: 2 sets

Pattern #3
a. Jog 4 forward ("miracle" arms shoot up to 'V' position and pull-in -- Do Twice)
b. Jog 4 turning in a 1/2 circle R (jogging arms)
c. Repeat a and b
d. Hoedown Jumps: 4 (clap hands close side to side)
e. Hopscotch: 4 (jogging arms)
f. Repeat d and e
g. Repeat a through c

Insert --Swing 'N Snap: 6

Pattern #2 -- a and b

Pattern #3 -- a through g

Insert -- Swing 'N Snap: 6
Bounces: 8 fast turning in a circle R (riding arms)

Pattern #4
a. Jog 16 -- Moving to form a large circle, then facing center of circle
b. Bounces: 8 fast turning in a circle R (riding arms)

Pattern #5 (Facing center)
a. Slide in 8's: R and L (riding arms, clap on each 8th count)
b. Slide in 4's: R, L, R, L (riding arms, clap on each 4th count)
c. Slide in 8's: R and L (same arms)

Basic Actions: Hustle Jog; Thigh Rocks Singles; Windup Arm Swings; Jogging; Hoedown Jumps; Hopscotch; Swing 'N Snap; Bounces; Slide in 4's and 8's.

Hustle Jog
a. Starting position: Begin with weight on L foot and jogging arms.
b. Action: Jog forward 7 beginning with R foot. Hop on R foot lifting L knee high as you clap. Jog backward 7 beginning with L foot. Hop on L foot lifting R knee high as you clap.

Jogging Arms
a. Starting position: Hold your arms comfortably at sides with your elbows bent and hands clenched loosely.
b. Action: Allow your arms to swing rhythmically as you jog. This adds more upper body action. These arms are also used in other aerobic dancing steps.

Slide in 8's and Slide in 4's
a. Starting position: Feet together, knees relaxed and jogging arms.
b. Action: Step R foot to R. Slide L foot to meet R foot with a little jumping action with weight ending on L foot. This is one slide. Reverse directions to slide to the L. If instructions say slide in 8's, you are actually doing 7 slides then jumping both feet together in the direction

Slide in 8's (Continued)

of the slide on the 8th count as hands clap. If instructions day to slide in 4's, you are actually doing 3 slides than jumping both feet together in the direction of the slide on the 4th count as hands clap.

Swing 'N Snap

a. Starting position: Begin with weight on L foot and arms in jogging position.
b. Action: Step "lively" to the R into wide stride position with elbows and knees bent as you swing both arms far to the R snapping. Reverse to do to the L. This step should be done with a "bouncy" feeling.

Thigh Rocks

a. Starting position: Begin in stride position with knees flexed and jogging arms.
b. Action for "Singles": Vigorously shift weight to R foot (keeping L foot on floor). Vigorously shift weight to L foot (keeping R foot on floor). This is two "Thigh Rocks Singles" and each one takes one count.
c. Action for "Doubles": Vigorously shift weight to R foot (keeping L foot on floor). Bounce in this position. Vigorously shift weight to L foot (keeping R foot on floor). Bounce in this position. This is two "Thigh Rocks Doubles" and each one takes 2 counts.

Windup Arm Swings

a. Starting position: Feet are in wide stride position (keep knees relaxed) with R hand on hip and L arm held out to L side.
b. Action: Drop L arm in front of body and complete circle reaching arm overhead and back around to starting position. Each time you windup L arm, bend the R knee and keep L knee flexed. Each windup takes 2 counts. Do 7½ windups. This takes 15 counts. Snap hands to R side on 16th count. Reverse directions to wind up R arm.

AEROBIC DANCE (3-6)

Nell Griggs
Gardner Webb College, Boiling Springs, North Carolina

Aerobic Dance is a way to be fit. It is an invitation to learning an exciting form of fitness through a learning approach that uses a combination of exercise and dance called Aerobic Dance.

You will see slides with elementary and college students participating in Aerobic Dance. To insure that each individual learns how to steady-pace himself or herself for a duration activity, learning how, when, and why to monitor the heart rate is one of the initial skills taught in the aerobics program. The pulse is taken and each individual records, on paper, what has been monitored. Your heart rate will increase after vigorous aerobic activity and should return to normal within a short period of time after resting.

After the slide presentation, the audience will be asked to take part in aerobic dance.

F-96

ADDING INNOVATIVE ACTIVITIES TO YOUR PHYSICAL EDUCATION PROGRAM (4-8)

Brenda Lichtman, Sam Houston State University, Huntsville, Texas

Many elementary and middle school curricula suffer from the "volleyball-basketball-softball syndrom" which eventually causes children's motivation in physical education to wane. One principle upon which innovative activities can be developed is based upon the hybrid activity model. Selected aspects from a variety of standard activities are integraded in order to create a novel game. Two examples of activities which illustrate this principle are: Hand Soccer and Spasketball. A summary of each of these games appear below:

HAND SOCCER

Description - A hybrid activity representing a cross between soccer and team handball. The ball may be played only with the hands however, catching or holding the ball is not permitted (except as noted below). The object of the game is to score a goal by propelling the ball into the opponent's net.

Court - Indoor area - a large basketball court with goal area 7' (H) x 12' (W) and a goal crease area similar to that of soccer except 40' (L) x 20' (W). A penalty "X" is centered on the goal crease line. Outdoor area - soccer field.

Equipment - Soccer net or taped area, one soccerball or volleyball, and pinnies.

Players - 7-13 players depending on the size of the playing area.

Rules - All rules of soccer pertain with the following exceptions:

(1) No kicking of the ball with any part of the foot or leg (except the goalie).
(2) Players can not hold the ball for more than two seconds (with the exception of the goalie). This will permit players to catch the ball, but then they must quickly get the ball to another player or begin some form of dribble (air or basketball type).
(3) Once a player seizes the ball after a dribble another player must touch it before he can play the ball again.
(4) No pushing, tripping, shoving, etc.
(5) Violations of any of the above rules result in the awarding of:
    a. Throw Off to the opposing team if the violation was not in the goal crease.
    b. Corner Throw to the offense if the defense commits the violation within the goal crease while the offensive player was not attempting to score.
    c. Penalty Throw to the offense if the defense commits the violation within the goal crease while the offensive player was attempting a shot or goal. (During penalty throws all players from both teams except the defensive goalie and penalty shooter are located 10' away from the goal crease area.)

SPASKETBALL

Description - Spasketball is a hybrid activity representing a cross between basketball and soccer; however, a player is not permitted to dribble the ball with their hands. The object of the game is to outscore your opponents by kicking the ball from the floor to a goal area which is marked on a wall (2 points) or by shooting a basket (1 point). This activity involves skills of catching, throwing, shooting, kicking soccer dribbling, trapping, heading, running and jumping.

Spasketball (Continued)

Court - Basketball court and a goal area 20' (L) x 7' (H), taped on the wall and the baskets.

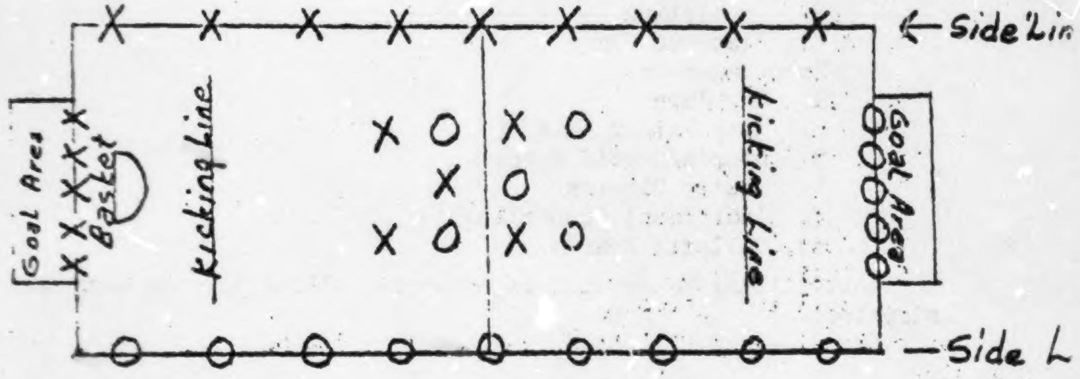
Equipment - One playground ball or volleyball size ball and pinnies.

Players - **Goalies** - 5 per team: (1) protect the goal, and (2) may pick the ball up with hands and pass or kick down court or to the sideline.

Court Players - 5 per team: (1) may kick ball from floor into goal area from behind the kicking line, (2) may shoot for a basket, (3) may dribble or kick the ball with the feet, (4) may pass the ball with the hands, but may not dribble with the hands, (5) can not touch the ball with the hands or arms directly from the floor (the ball must rebound off of the leg, foot, trunk, or head), (6) must stay within the confin of the basketball court, and (7) can not touch the sidelines.

Sideline Players - 5-10 per team: (1) may pick up ball with hands and pass or kick down court or run with ball out-of-bounds, and (2) can reach into court as long as one foot remains in contact with the baske ball sideline.

Rules - (1) The game starts with a center jump, (2) free throws are awarded for fouls (pushing, tripping, etc.), (3) throw-ins are awarded for violatio (dribbling, court players running with the ball, court players contacti the ball with the hands directly from the floor and kicking past the kicking line). (4) After a score, court players go to sideline, goalies become court players and 5 sideline players become goalies.



A MOVEMENT APPROACH TO ELEMENTARY PHYSICAL EDUCATION OR HOW TO SURVIVE THE FIRST SIX WEEKS (K-3)

Wallace B. Salter, University of Georgia, Athens

Quite often physical education teachers are "sold" on the concept of a different way to teach elementary age children, but find themselves unprepared for the task of implementing this new program. The movement approach is differ both in content and method from the more traditional programs of elementary physical education. This approach requires a shift in the emphasis of the prog from the teacher and the subject matter to the needs and interests of the indiv student. The teacher must be willing to share decision-making with the student

F-98

Movement Approach (Continued)

and also be willing to accept a learning situation in which all the children are moving simultaneously. Teachers without the benefit of prior experience in a movement program often encounter difficulties in implementing the program in such a way as to provide a good, productive learning environment while still meeting the various criteria that are the foundation of the movement approach.

The purpose of this session will be to provide each participant, through lecture and practice experience, information that will make the movement approach a workable idea. The information and experiences provided in this session will be directed to those people who have a basic understanding of the movement approach to teaching elementary physical education. Special attention will be paid to establishing a good learning environment, one of the key points in making the less formal organization of the movement class manageable and educationally productive. Such elements of the learning environment as discipline, both preventive and corrective, will be discussed and practiced via peer teaching. Teacher preparedness will be discussed in relation to its' importance in class control with primary focus on lesson design and task appropriateness.

FITNESS FOR KIDS: PROGRAMS AND MOTIVATIONAL IDEAS (4-8)

Peggy Dumas, Oral Roberts University, Tulsa, Oklahoma

I. Best Fitness Programs for Kids and Why
II. How to Implement Programs
  A. Emphasis Areas
  B. Time Allotment
III. Motivational Ideas
  A. Goal Setting
    1. Self-Assessment
    2. Challenges
    3. Prediction
    4. Place to Place
  B. Encouragement
    1. Map Jump
    2. Miss Fit/Mr. Fit
    3. Awards/Certificates
    4. Poster Signers
    5. Individual Counseling
    6. Bulletin Boards

Motivational ideas will be shown via slides to make them more easily understood.

GAME WITHOUT CHAOS: A STRATEGY FOR INTEGRATING SKILLS INTO A GAME

Carolyn Lehr, University of Georgia, Athens

A difficult challenge for the physical education teacher is to develop situations which hopefully will integrate isolated skills into a game situation.

The teacher plans to include the introduction and/or refinement of specific game skills. The emphasis is on proper movement patterns, but many times pressure or challenges are negated. The drill is usually associated with this aspect of skill development.

To facilitate "game-like" conditions, the "game-like" drill or mini-game must be introduced. The "game-like" drill includes situations where specific skills are practiced under pressure and/or challenges. Time, points or opponents are introduced in order to accomplish this goal.

Game Without Chaos (Continued)

The mini-game is a game designed for high student involvement and low frustration levels under simulated game conditions. The mini-game is based upon classifications of motor skills and the relationship of skill performance to actual conditions experienced in a game (Gentile, 1972). In the mini-game the student "plays" under game-like conditions, thus allowing for the decision vs. execution time and emotional pressure to be encountered. (DelRey, 1970).

The task for the teacher is to develop games which meet defined objectives. Once the skills and concepts are identified a game is conceived.

A few examples will be presented.

Field Games: Soccer - Field Hockey

1. Objective: Emphasis on passing to an open space, creating spaces- man to man coverage.

   Game: 3 vs 3 - Field space 25 yds. x 50 yds. Dribbling is not permitted. Tackling is not permitted. Ball must be passed over the end line to a teammate. Using a regulation field, four games can be going on at same time.

2. Objective: Emphasis on passing to the right.

   Game: 3 vs 3 - Field space 25 yds. x 50 yds. Regulations same as Game 1 with the addition of sideline teammates. Teammates (3) are placed on only right side of field. A pass to a teammate on the sideline is permitted. Teammates on sideline are permitted to receive pass over goal line.

3. Objective: Emphasis on covering defense - Offense creating spaces, passing to open spaces - Control ball.

   Game: 2 vs 2 plus 1 or 3 vs 3 plus 1. Field 25 yds. x 50 yds. Regulations same as game 1 except the extra person is always on the team with the ball. Thus, the game become 3 vs 2 or 4 vs 3.

4. Objective: Emphasis on controlling ball, passing, dribbling, dodging, tackling.

   Game: 3 vs 3 - Field space 25 yds. x 50 yds. Goal is scored if ball is passed to teammate over the end line or if a player dribbles, under control, ball over end line. Ball must be controlled before any other action takes place.

5. Objective: Emphasis on playing spaces, not the ball - Passing, dribbling, controlling ball, dodging, tackling, covering defense, player to player defense.

   Game: 5 vs 5 - Field space 50 yds. x 50 yds. 3 offensive, 2 defensive players per team. Regulations - Only two opposing players on the ball at a time. It is a foul if more than two are playing the ball.

6. Objective: Emphasis on passing, dodging, player to player defense, controlling the ball.

   Game: Field is divided into four sections. Each section is 25 yds. by 50 yds. Two players from each team are assigned per section. In addition two players from each team are positioned over each respective end line. Rules: Players must remain in assigned area, players must control the ball before the execution of the next skill, dribbling is allowed only within assigned section. The ball may be passed within the section forward, or backward. A point is scored if a pass is completed to a teammate who is positioned over the end line. It is recommended that players rotate to another section after each score, or after a specific time period.

Field Games (Continued)

7. Objective: Exchange (interchange) position within teammates - offense and defense. Awareness of teammates and opponents.

   Game: Same as Game 6 with the exception that dribbling is permitted into the next section. If a player dribbles into another section, a teammate from that section must exchange position with that player. Defense players may also change sections. Thus, two players from each team must be in a section at all times.

Basketball

1. Objective: Effective defense.

   Game: 4 vs 4 vs 4, or 5 vs 5 vs 5. Half court. Three teams; one team on offense, one team on defense, one team out. The team on offense tries to score. The team on defense tries to gain control of the ball. If the offense scores, they remain on offense, the out team plays defense, and the original defensive team is out. If the defense gains control of the ball before a basket is scored, they go on offense, the offensive team is out, and the out team plays defense. Thus, the out team always comes in on defense.

2. Objective: Moving ball of offense against a zone defense.

   Game: 5 vs 5. Half court. No dribble game. Offensive team is not allowed to driblle. Each time an offensive player dirbbles, or the defense gains control, the defensive team goes to offense.

3. Objective: Effective defense.

   Game: Zero game - 5 vs 5. Half court. The offense begins with 4 points (can be any number). Each time the offense scores they receive two points. If the defense steals the ball, or gets the rebound one point is subtracted from the offensive team score. When the score is zero, the defense becomes the offense.

4. Objective: Setting up offensive pattern off fast break.

   Game: 5 vs 5 vs 5. Full court. One team is at center court. The other two teams are at each end of court. The team at center court begins on offense. They set a pattern against the team on defense. When the defensive team gains possession, they go down the court as the offensive team. The original offensive team stays to play defense on the next rotation.

Softball

1. Objective: Playing various positions.

   Game: 16 player rotation game. There are four teams of four players each. The four teams are: (1) outfield positions; (2) infield positions; (3) pitcher, catcher, umpires at first and third; and (4) batting team. When the batting team is out, the rotation begins. The batting team goes to the outfield, outfield team goes to the infield, infield team becomes pitcher, catcher and umpires, and the pitcher's team comes to bat. Each team keeps their own score.

2. Objective: Playing various positions.

   Game: Rotation - Out - Rotate. Fielders are in regular positions. There are four to six batters. Each time there is an out the rotation takes place. The player called out goes to right field, the right field to right center, right center to left center, left cent to left, left to third, third to shortstop, shortstop to second, second to first, first to pitcher, pitcher to catcher, catcher to bottom of batting order.

Game Without Chaos References

1. Del Rey, Patricia. The effects of video-taped feedback and environmental certainty on form, accuracy, and latency during skill acquisition. Doctoral dissertation, Teachers College, Columbia University, 1970 (microcarded).
2. Gentile, A. M. A working model of skill acquisition with application to teaching. Quest, XVII, 1972, 3-23.

AFTER-SCHOOL GYMNASTICS PROGRAM: TWO WAYS TO WORK WITH 70 CHILDREN (2-7)

Jerre B. Carmichael
Esther S. Jackson Elementary School, Fulton County Schools

I. Introduction
II. Short Talk and Explanation of Program
III. Warm - Up Exercises
IV. Observation of Multi-Demonstrational Techniques and Apparatus
   Various Skill Levels
V. Audience Participation in Spotting Techniques

HISTORY OF OUR PROGRAM

The Esther S. Jackson after-school gymnastics program was started in October, 1979, with only 21 members. In the first year, we had only one balance beam and a few mats supplied by the Physical Education Department. During the first year Mr. Johnson, a parent, built a vaulting box for our pupils.

We began the 1980 school year with 55 pupils. We financed the purchase of additional equipment through a garage sale using donations from the entire school populace. This enabled us to purchase a vaulting buck and a mini-tramp. The county furnished us with another balance beam, a reuther board, a tumbling aid and mats. It was due to the aid of the parent and teacher volunteers that the first two years were possible.

This year we have 90+ pupils and a waiting list. Fulton County provided us with a set of uneven bars, a chalk holder, a third practice balance beam, a new reuther board, a crash pad and mats.

We have taken the entire team to the Instructional Fair in order to permit them to experience a public performance. We will present a Spring Program for the parents and each school.

The program would not be possible without the help of teacher volunteers. They not only teach the pupils but provide encouragement in building self-esteem and confidence. They also help with transportation problems when necessary.

NAME	YEARS PARTICIPATION	Position
Jerre Carmichael	3 years (started program)	Elementary P. E. Specialist
Pam Roebuck	3 years	Second Grade Reading and Art
Susan Schwarz	1 year	Seventh Grade
Sharon Stephens	2 years	Second Grade
Vaughn Nalley	1½ years	Third Grade
Kathy Cross	1 year	Music Specialist
Sandy Hetrick	1 year	Second Grade
Charlotte Sorrell	1 year	Second Grade
Elizabeth Spratlin	1 year	Resource Specialist
Susan Reese	1 year	Fourth Grade
Theresa Hanson	1 year	Fourth Grade
Judy Webb	1 year	Fifth Grade

F-102

NAME	YEARS PARTICIPATION	POSITION
Lynn Smitherman	1 year	Fifth Grade
Leslie Kelvington	1 year	Sixth Grade
Sally Yarborough	1 year	Speech Therapist
Angela Lineberry	1 year	Sixth Grade
Valerie Beatty	1 year	Third Grade
Lucy Huff	1 year	Kindergarten

GYMNASTICS SKILL SHEET

NAME	Denise	Alice	Fatima	Jenny	Amy	Christy	Melanie	Avery	
MATS									
Backbend and Come Up									
Headstand									
Forward Straddle									
Backward Roll									
Handstand									
Forward Roll									
BEAM									
Backward Walking w/ Dipps									
V-Seat									
Tuck Dismount									
Knee Scale									
Scissor Mount to Stag Sit									
VAULT									
Approach to Vault									
Squat to Top									
Straddle to Top									
Squat Through									
Landing									
BARS									
Front Hip Circle									
Basket (High & Low)									
Glide with Straight Legs									
Straddle Glide									
Penny Drop									
MINI-TRAMP									
Tuck Jump									
Tuck Jump & Forward Roll									
Straddle									
Stag									

SAMPLE

Elementary School Physical Education and Agency Youth Sports: Adversaries or Partners in Motor Skill Development?[1]

By Vern Seefeldt
Youth Sports Institute
Michigan State University

The presentation will involve 5 sub-topics. They are:

The current status of elementary school physical education programs

Three threats to the status of elementary school physical education programs

Interrelationships between youth sports and physical education programs

Potential cooperative ventures between youth sports and elementary school physical education

Predictions for the future of elementary school physical education

A brief abstract of the presentation follows:

Status of Elementary School Physical Education Programs

The struggle for appropriate recognition, adequate instructional time and acknowledgement for contributions made to children's education has a long history in elementary school physical education. Despite the reputation of its teachers for dedication beyond the call of duty to the point where innumerable classes per week and students beyond recognition have become commonplace, there are more problems on the horizon. Specifically, there are 3 interrelated elements with which elementary physical education will have to contend if it is to retain its place in the public elementary schools. They are:

(1) Economic conditions have reduced Federal and State support for education to the point where local districts are not employing as many specialists.

---

[1] Abstract of a paper presented at the Contemporary Elementary and Middle School Physical Education Conference, Georgia State University, Atlanta, Georgia, January 14, 1983.

(2) The reduced number of children in the 5-17 year age range has taken its biggest toll to date in the elementary schools. As less teachers are needed, specialists are being replaced by classroom teachers.

(3) Some parents view youth sports programs as a satisfactory substitute for their child's physical education program. As a result, taxpayers' support for elementary school physical education may be waning.

Of the three intrusive elements, the substitution of youth sports programs for elementary school physical education presents the greatest problem for the profession because of the implications it has for the content and methodology of physical education. The irony in this situation is that despite their long history of open adversity or lack of cooperation, the roles of youth sports and physical education in the total education of children is quite compatible.

Brief History of Youth Sports

The estrangement of youth sports and public school activity programs occurred in the 1930's, after a period of almost 30 years during which youth sports were introduced, nurtured and allowed to develop, unrestrained, in the public schools. The legacy of distrust and condemnation of youth sports still pervades many curricula of colleges and universities where physical education and recreation majors receive their preparation. The disagreements between proponents of the two programs began to subside in the 1970's, when educators and physicians softened their resistance to competitive athletics for children. However, the artificial imposition of economic constraints and a reduced number of clients in the public schools have introduced a new element -- job security -- into the controversy.

Despite the long standing differences between elementary school activity programs and youth sports, there are many similarities in their objectives. Because of the educational background and resources of physical education personnel, the overture for cooperative ventures in the motor education of children should come from the public schools. Numerous possibilities for cooperation exist. All require additional effort on the part of the physical educator. However, the positive public relations that may result from these efforts is long overdue in physical education.

Predictions for the Future of Public School Physical Education

Elements mentioned earlier (economic constraints and a decrease in number of clients) will reduce the positions available in elementary school physical education for teachers. However, programs wherein parents recognize the unique contributions of physical education will survive. These unique contributions are **physical fitness** and **motor skill development**.

Teachers of physical education must demonstrate that they can contribute more to the physical education of children than classroom teachers and volunteer coaches if they are to retain their positions in the public schools. Cooperative extensions of assistance to youth sports programs will also strenthgen the status of physical education in the curriculum. Competitive athletics at the elementary and middle school level will decrease, with a concommitant increase in the agency-sponsored programs.

Four events will lead to an increased awareness of the sports and health related possibilities of physical education programs. They are: the Surgeon General's Report (objectives for the nation) with its emphasis on health through activity, the national focus on personal fitness for adults, the 1983 national survey of our nation's physical fitness for youth aged 10-17 years, and the publicity and carry-over to sports programs from the 1984 Olympic games. Whether physical education programs can capitalize on these opportunities depends on the willingness of its personnel to change the present practices, which have not attracted the attention or support of parents and administrators.

F-106

THE KENTUCKY RUNNING SET: A NATURAL LEAD UP TO WESTERN SQUARE

Eleanor "Toby" Hopper, Kennesaw College

The Kentucky Running Set, a dance which evolved from the English Country dance, had its beginnings in the hills of Kentucky where families of mountain people would gather on weekends to share the fun of eating and dancing together after a week of hard work. This "circle square dancing" as it is sometimes called is still done in some mountain communities, but population changes have diminished many of the opportunities for people to learn it.

Executed from a large (grand) circle, it is called "running set" because the figures are danced in sets of two couples, one of which visits or "runs" to the non-visiting couples during each series of calls. The number, variety and variations of figures that can be used are almost limitless.

The popularity of the Kentucky Running Set among those who know it stems primarily from the ease with which it is learned and taught and the fact that so many of the calls common to the western square can be first learned in this simpler formation.

A handout will be provided of the suggested teaching sequence of calls used during the demonstration.

WHAT IF YOU WERE GOING TO DESIGN A SYSTEMATIC YOUTH SPORT TRAINING PROGRAM FOR YOUR AREA!

Jack Hutslar, North Armerican Youth Sport Institute
Kernersville, North Carolina

The session will be devoted to a review of the options that people might consider when desiring to undertake a youth sport project. Examples for consideration include: training programs for directors and coaches, youth sport councils, regular forums, and publications. Participants will be urged to form cooperative relationships among school, recreation, and community programs.

PRESCHOOL CURRICULUM DEVELOPMENT: BODY AWARENESS AND EDUCATIONAL GYMNASTICS FOR CHILDREN 6 MONTHS TO 6 YEARS

Carol Totsky Hammett, Tiny Tot Fitness, Portland, Oregon

Definition: Gymnastics is defined as movement of the body, in and about space, with or without apparatus.

The following ideas are suggestions for activities for young children to enhance their spatial awareness and perception. As the body matures and muscular strength and coordination increases, the skills then taught can follow a more "traditional" gymnastic skill. Activities are categorized by age groups. We will play and review each idea!

A. Infants (crawling to walking)
    1. Beach Ball Activities
    2. Abdominal Exercises
    3. Creeping and Crawling Activities
    4. Rolling Activities
    5. Balancing Activities
B. Toddlers (walking to 30 months)
    1. Balancing Activities
    2. Rolling Activities
    3. Climbing Activities
    4 Hanging and Swinging Activities

Educational Gymnastics (Continued)

C. 2½-3½ Years
   1. Balancing Activities
   2. Rolling Activities
   3. Hanging and Swinging Activities
   4. Jumping and Landing Activities

D. 3½-6 Years
   1. Balancing Activities
   2. Rolling Activities
   3. Hanging and Swinging Activities
   4. Jumping and Landing Activities
   5. Turning Activities
   6. Transfer of Weight Activities

PRESCHOOL CURRICULUM DEVELOPMENT: BALL HANDLING AND BEAN BAG ACTIVITIES FOR CHILDREN WALKING TO 6 YEARS

Carol Totsky Hammett, Tiny Tot Fitness, Portland, Oregon

The following activities will be presented according to age grouping for each category; ball handling and bean bag activities.

I. Ball Handling Activities

A. Walking to 30 Months
   1. Throwing
   2. Catching
   3. Rolling
   4. Kicking
   5. Striking

B. 2½-3½ Years
   1. Throwing
   2. Catching
   3. Rolling
   4. Kicking
   5. Striking

C. 3½-6 Years
   1. Throwing
   2. Catching
   3. Rolling
   4. Kicking
   5. Striking
   6. Dribbling
   7. Volleying

II. Bean Bag Activities

A. Walking to 30 Months
   1. Gathering
   2. Placing
   3. Throwing

B. 3½-3½ years
   1. Throwing
   2. Balancing
   3. Manipulation

C. 3½-6 Years
   1. Throwing
   2. Catching
   3. Balancing
   4. Manipulation

F-108

PRESCHOOL CURRICULUM DEVELOPMENT:
RHYTHMS AND DANCE FOR CHILDREN
6 MONTHS TO 6 YEARS

Carol Totsky Hammett, Tiny Tot Fitness, Portland, Oregon

The following ideas are a few suggestions for rhythmic activities for young children. The activities are categorized by age groups. We will play and review each idea.

A. Infants (6 months to walking)
   1. Itsy Bitsy Spider
   2. Three Little Monkeys
   3. If You're Happy and You Know It
   4. My Head, My Shoulders, My Knees, My Toes
   5. Clap, Tap and Bend
B. Toddlers (walking to 30 months)
   1. My Head, My Shoulders, My knees, My Toes
   2. Clap, Tap and Bend
   3. Hinges
   4. If You're Happy And You Know It
   5. Small World
   6. Round and Round We Go
   7. Three Little Monkeys
   8. Itsy Bitsy Spider
   9. Teddy Bear
C. 2½ to 3½ Years
   1. My Secret Meeting Place
   2. Warm-up Time
   3. Put Your Hands Up in the Air
   4. Hinges
   5. Hokey Pokey
   6. Up, Down, Turn Around
   7. Dancing Song
   8. Move The Circle Round and Around
   9. Music, Music, Music
D. 3½ to 6 Years
   1. Bendable and Stretchable
   2. Shake My Sillies Out
   3. Samballele'
   4. Shorten' Bread
   5. Sailor's Hornpipe
   6. Bow Bow Belinda
   7. Chicken Fat
   8. Ribbon Routine

RECORD REFERENCES

Gris, Terry. Fiddle-ee-fee, Tom Thumb, #304.

Hammett, Carol and Bueffel, Elaine. It's Toddler Time, KIMBO Educational, #0815.

Janiak, William C. Dances for Little People, KIMBO Educational, #0860.

Johnson, Laura. Simplified Lumni Stick Activities, KIMBO Educational, #2015.

Palmer, Hap. Learning Basic Skills Through Music, Educational Activities, #514.

Stewart, Georgiana L. Developmental Motor Skills for Self-Awareness, KIMBO Educational, #9075.

Stewart, Georgiana L. Get A Good Start, KIMBO Educational, #7054.

Stewart, Georgiana L. Heel, Toe, Away We Go, KIMBO Educational, #7050.

Whiteley, Ken. More Singable Songs, Sung by Raffi, Shoreline, #004.

OTHER PRESENTATIONS TO BE GIVEN FRIDAY

PHYSICAL EDUCATION LEGISLATIVE AFFAIRS: YOU MAKE THE DIFFERENCE (K-8) - Charles M. Exley, Georgia State University, and I. David Harris, Kennesaw College

ADAPTIVE PHYSICAL EDUCATION PROGRAM: MODEL, CURRICULUM, AND IMPLEMENTATION (K-12) - Jolyn deLauder, Elementary and Adaptive Physical Education Coordinator, Fulton County Schools

THE ASSOCIATION OF EARLY SCHOOL EVALUATION AND MOTOR ASSESSMENT FOR SPECIAL CHILDREN AGES FOUR TO SIX - Richard W. Wehr, Georgia State University, and Sally Wehr, DeKalb County Schools

ROLLER SKATING IN THE PUBLIC SCHOOL PHYSICAL EDUCATION PROGRAM (4-8) - Jamie O'Rourke, Nashville Diversified, Inc., Brentwood, Tennessee, and Bob Renner, Southeastern Skate Supply, Inc., Mableton

SCOOTERBALL - Pamela A. Kirk, Mississippi State University

SATURDAY ADDITION

DEVELOPMENT OF PHYSICAL SELF CONCEPT SCALE - Pamela A. Kirk and Robert Boling, Mississippi State University

F-110

Scooter Ball

Pamela A. Kirk - Mississippi State University

Grade Level 4 - College

Equipment Needed: One volleyball, 2 field hockey goals, 2 sets of team jerseys, twelve scooters.

Game Summary:

1. Play begins with the referee rolling the ball underhanded into the center of the "Hot Water Zone."

2. Players (forwards) must be in their positions on their scooters, (seated) feet behind the center lines on the roll-in until the whistle blows.

3. Forwards can use only their feet to get possession of the ball in the "Hot Water Zone." They can not use their hands in this area at any time. They may use hands and feet outside "Hot Water Zone."

4. Forwards can go across any lines attempting to score by passing, throwing, bouncing, or kicking the ball into their goal in the opponent's area.

5. You must be on the scooter to score.

6. Guards on each side may propel themselves (seated) up to the center line. They can not cross the center lines. Their objective is to guard or defend their goal.

7. The goalie (seated) must stay off the end line and outside the goal area to protect the goal on an offensive drive and on a free throw.

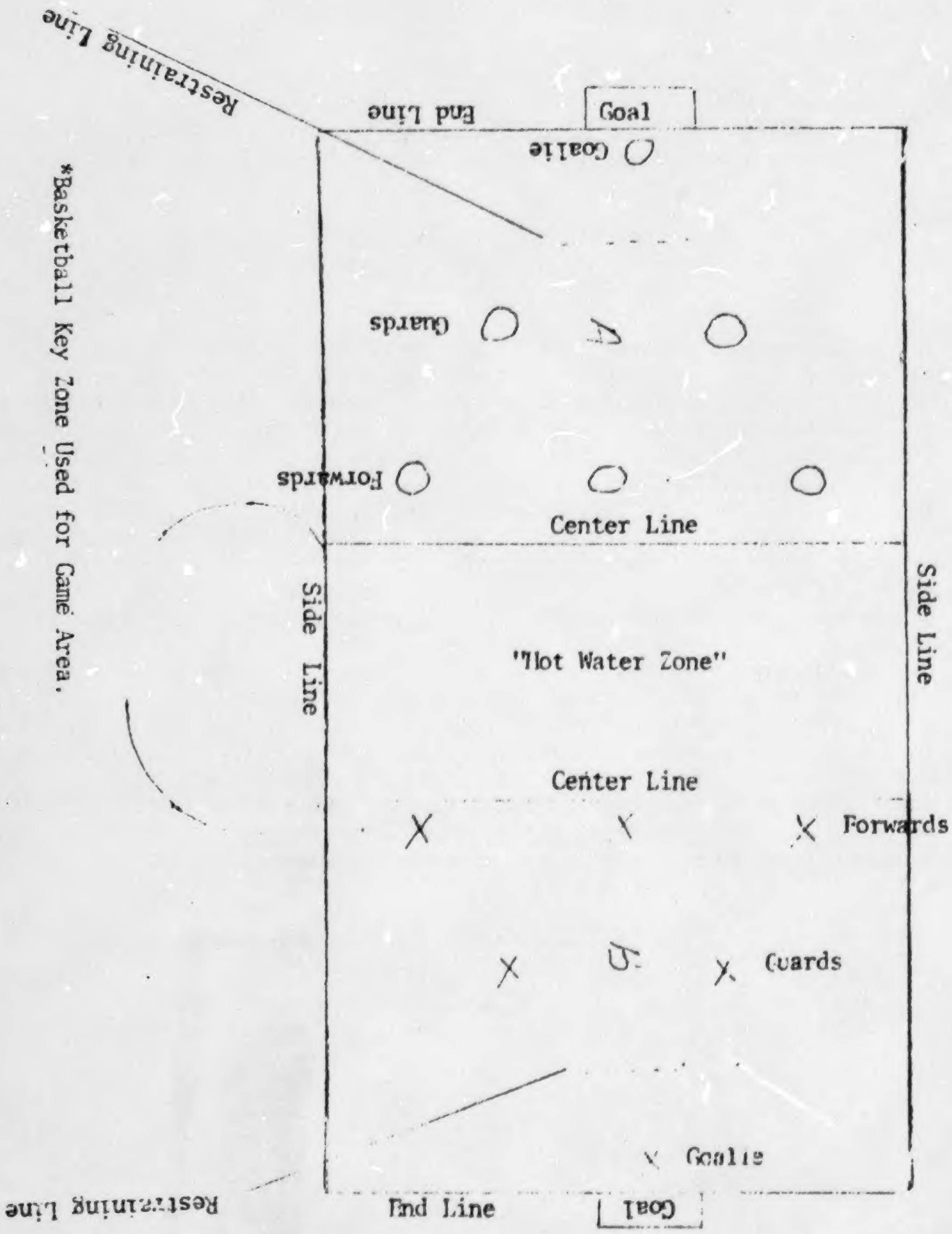
8. Players must stay seated on their scooters in order to be a part of the play.

9. If the ball goes out of bounds on the sideline or endline, the team opposite the one who caused it to go out, gains possession at the point of departure. Example: Team B sends it out in Court B. Only one member of team A throws it in. All other members of Team A must be in position on their scooters in their court. The ball may be thrown, or rolled to a team member or toward the goal in an attempt to score.

10. A successful goal counts two points, a free throw one point.

11. Unnecessary roughness is penalized by a free throw (value one point). A player goes to the restraining line with only the goalie defending. Ball is placed on the restraining line and on the whistle, attempts to score. All players can move on the whistle.

Diagram:


Restraining Line
End Line
Goal
Goalie
Guards
Forwards
Center Line
Side Line
Side Line
"Hot Water Zone"
Center Line
Forwards
Guards
Goalie
Restraining Line
End Line
Goal

*Basketball Key Zone Used for Game Area.

F-112

Differences Between Actual Motor Ability and Physical Self-Concept (Perceived Motor Performance/Body Image) of Fifth-Grade Boys

Pamela A. Kirk and Robert B. Boling
Mississippi State University

The purpose of this investigation was to determine whether there were significant differences between high and low perceived physical self-concept of fifth-grade boys and actual motor performance. Subjects were 120 fifth-grade boys. Self-concept was measured by the Physical Self-Concept Scale (PSCS). Motor proficiency was measured by a four item advanced agility/coordination test battery: hand-eye coordination (Basketball Dribble Test), foot-eye/coordination (Soccer Dribble Test), whole body agility/coordination without running (Side-Step Test), whole body agility/coordination with running (Obstacle Test - Scott Motor Ability Test). Subjects compiled four motor performance scores, two interpretable factor scores on the PSCS, and a composite PSCS score. Significant differences on motor performance was determined by univariant and multivariant analyses. The results of this study indicated that there was a difference between the upper and lower third groups on perceived self-concept and actual motor performance. The upper group (perceived physical self-concept) was indeed high on actual motor performance. The separate motor performance tasks of the Side-Step test and the Obstacle test - Scott Motor Ability Test (whole body agility/coordination with and without running) were assessed as the best predictors for actual motor performance. Consequently, fifth-grade boys exhibit a stable self-concept which accurately predicts their actual motor performances.

Keywords: physical self-concept, motor performance, body image.